QUARTERLY

Volume 55, Nos. 3 & 4 Fall & Winter 2020

Sigrun Richter, Nico van der Waals, and the Hellmer Lute

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- Some Notes on Rasgueado—Monica Hall

LUTE SOCIETY
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Quarterly Editors
General Editor Nancy Carlin lsaq.editor@gmail.com
Assistant Editor Sean Smith lutesmith@gmail.com
Copy Editor John Cassidy judecass@aol.com

Message from the LSA President

Navigating Change—Where We Started

As an organization, the LSA formed around a singular interest, namely the lute and other finger- and/or plectrum-plucked instruments played around the time of the lute's first flowering. The first joiners were undoubtedly players who came to the lute most likely from having played lute repertoire as part of their classical guitar training, and were captivated enough to explore the instrument the piece was originally written for. Not everyone's story, for sure, but for many this was the likely road in.

The LSA is, if you count the year of the first meetingg, which was 1966, fifty-five years old. Look how long we have kept the flame burning! Those of us who joined during the first, say, thirty-forty years have focused primarily on historical matters: where to find music; iconography showing when, where, how the lute was played; sources explaining how to play; composers; how the instruments were built and used in their original settings. It was endlessly fascinating to us, and still is. We felt and still do that you learn about an instrument from studying the music written for it; you understand the music written for it by understanding the cultural milieu surrounding it and theoretical underpinnings of it.

You can tell this has been our thrust because just about every class offered at Lute Fest touches on these topics, and that has been the case for years. Enough players have signed up to come (some years nearly 100!) that we've assumed we are offering what people want. I know I've struggled to decide which classes to go to because so many were of interest to me.

But maybe there's more. Likely there is. What bases are we not touching? (That is not a question just for theorbo and baroque lute players!) What keeps you from joining in? What needs and interests we are not tending to? What was your entry point? What are your lute or finger- and/or plectrum-plucked instrument played around the time of the lute's first flowering goals? How can we help? What can we offer either during Lute Fest or in our *Quarterly* or on our website, that will help grow your love for the lute?

It Takes Two to Tango!

There are two ways I can think of for you to help the LSA draw a wider circle:

1. Run for a seat on the board. That is where ideas are discussed, vetted, and implemented. Elections are right around the corner (late summer/early fall) so please do consider this. You can nominate yourself; you don't have to stand outside your local supermarket gathering signatures to petition to run for election.
2. The other way is to contact anyone who's on the Board, and present your ideas for what we can do better. Even better if you can flesh out your idea and offer to help implement it.

Any member, whether on the Board or not, can do this. But here's the rub. Speaking for myself, but I'm sure my generation will recognize themselves, even when we realize that those coming up might want things a little different from what we've put in place, it's not always easy for us to let go of those ways. And maybe "letting go" is not the goal. The goal should not necessarily be to replace but to expand, include.

You who are doing the suggesting might feel resistance. You will. But don't walk away. Make the effort to bring in your voice. You may have to say the same thing several times. That's what evolution requires. Don't assume that resistance means no. It might just mean we got used to doing things one way and that's the easy way (because we got used to it). It'll take some back-and-forth for us to find our way together, but we will. Because we love this instrument so much.

And Now...

Did you play all the music on your shelves during the pandemic and now you are looking for some more music to play? Have a source in mind? Or a composer?

CHECK - THIS - OUT on our website!!!

The LSA and the English Lute Society are the repositories of the entire output from TREE Editions. After forty years as one of the most recognized names among the remaining publishers of lute music, its founder, **Albert Reyerman**, decided it was time to close Tree Edition. As a parting gift he has given the LSA files of every edition he has ever printed. This includes music for both renaissance and baroque lutes as well as a few other lute-related instruments. There are many facsimiles of manuscript sources, edited editions of some of the best-known lute composers (John Johnson, Francis Cutting, Silvius Leopold Weiss), easy pieces, newly composed lute music. and much, much more. Check-It-Out!! This is what generosity looks like. Under the Resources menu, scroll to Music, then over to Tree Edition. Presto! More music than you'll ever get through. Thank you to all—starting with Albert, may he rest in peace—who made this resource possible, including our website magicians **Ben Romvari** and **Fiona Thistle**. Let us know what caught your fancy! We'll put it in the next *Quarterly.* Who knows? Maybe it will tickle someone else's fancy, too.

hope that you have all been successful in plucking your way through the pandemic. And that if this blight has brought sadness and tragedy, your lute has brought you solace.

Catherline Liddell

The New LSA Website

As you may know we have finally moved to our all-new website, adding many more pages of content, reorganized and updated our links, resources, and teaching pages. Our own massive microfilm library, which is now the Facsimiles Collection, is more searchable. All of the old *LSA Journals* are now open access—available to both members and nonmembers. If you want to buy or sell a lute, the Lutes for Sale list can match up buyers and sellers. Under Publications you will find all of Pat O'Brien's writing on how to use your hands to avoid injury, and how to begin the journey to being able to play again if you have suffered injury. Recent additions to the website include everything the late Albert Reyerman ever pubished (Tree Edition) and Grant Tomlinson's Historical Lute Archive. In the words of our president:

Mounds of Gratitude!

First to **Phil Rukavina** and **Marlene Johnshoy** who were webmaster and designer of our previous website. They gave countless hours to that major leap forward for us, and generously kept it going.

James Carr of Kulture Partners took on the huge task of taking what we had already and working that into a new design and organization with new capabilities. He worked extraordinarily hard on this site, even as the scope of the project grew far beyond our original plan, and we're extremely grateful to him. Managing the move from the old site to the new were **John Jamison, Fiona Thistle,** and **Jerry Carlin**, with additional help from **Guy Smith, Sean Smith, Nancy Carlin, Brian Bartling, Braedon Hofmann, David Ross,** and **Melanie Nester.** And for the last big push over the finish line, our new webmaster **Ben Romvari**.

It takes a village, and what a great village we have! Thank you all!

Cathy Liddell

Welcome to Our New Webmaster

Ben Romvari is a web developer residing in Toronto, Canada, with over fifteen years professional experience. He is skilled in a wide range of technologies and programming languages, with a specialization in custom Wordpress theme and plugin development. Ben focuses on usability and design to make all his projects a joy to use and to look at. He often listens to lute recordings while working.

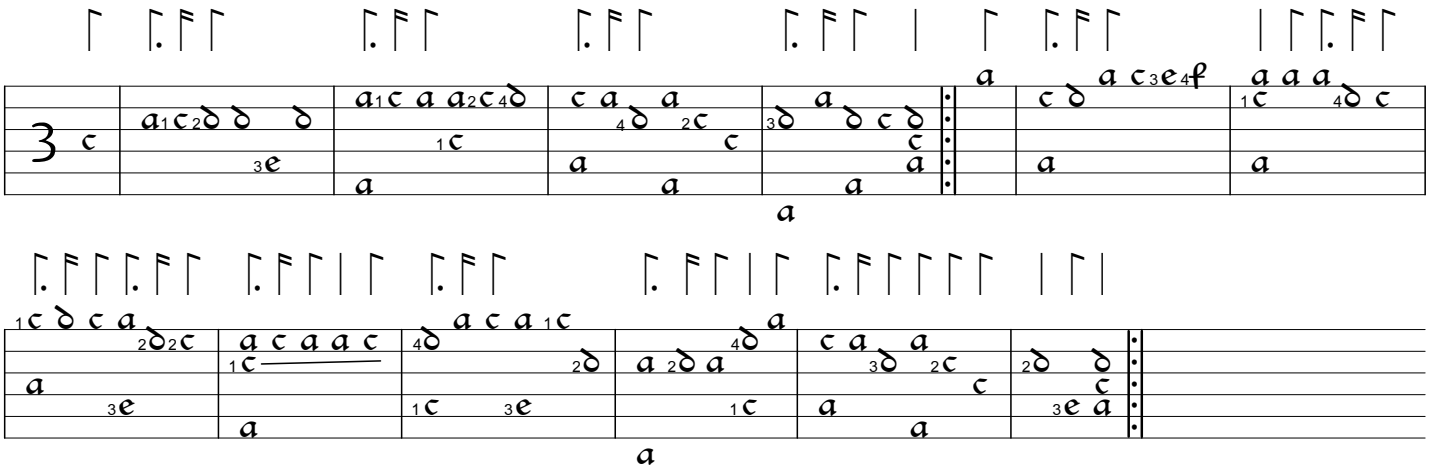
Ben began playing music at an early age and it has been one of his primary fascinations ever since. He is especially interested in classical stringed instruments, in particular the lute. Ben's favorite lute composers include Dowland, Weiss, Kapsberger, and Vallet. He also is interested in the art of recording acoustic instruments, and has self-recorded and released three full-length albums. Feel free to reach out if you have any suggestions regarding the new website!

Now Made Easy

Here is "The kings gige" arranged from the "Balcarres Manuscript." Originally written c.1670, mostly in baroque D-minor tuning, it is transcribed here for seven-course lute in renaissance tuning. The "e" on the fifth course (the third of a C-major chord) is found throughout the manuscript, giving the pieces a more modern sound than they might have had fifty years earlier. More arrangements from "Balcarres" can be found in *Digital Supplement* No. 13, Part 2, pp. 3-6 (available on the LSA website).

The kings gige, mr mclaughlans way, by mr Beck

Arranged from Balcarres No. 169
GB-En Acc. 9769 84/1/6



A Look to the Left: The Forgotten Hand

Sylvain Bergeron

Introduction

Have you ever wondered why there are so few left-hand fingerings in renaissance and baroque lute tablatures? In comparison to the omnipresent right-hand index dots found in sixteenth-century sources, the original left-hand fingerings can be counted on the fingers of one hand! Right-hand technique has been studied in depth and is the subject of debates—principally because this hand is responsible for sound production, tone, dynamics, articulation, and color. The left hand is often taken for granted and left out of most sources.

Fingerings and technique of both hands need equal attention and this is essential. Many of the difficulties preventing musicians from playing cleanly are due to left-hand issues; poor fingerings that increase the likelihood of playing wrong notes, buzzing from not being close enough to the frets, awkward shifts using a repeated finger, and difficult chord shapes hamper lutenists. For most, the right hand is their dominant hand and the left hand is naturally weaker and therefore deserves as much, or more consideration than the right hand. Good fingerings can make demanding passages fluent and are instrumental in achieving the desired interpretation of a piece.

What the Sources Tell (and Do Not Tell) About Left-Hand Technique

In general, renaissance sources give only a basic introduction to lute technique. They provide explanations of the tablature and describe which finger goes where (the first finger plays the first fret, the second finger plays the second fret, etc.) and where to hold fingers down. They give fingerings for chord shapes, explanations of barring, hold signs, and ornaments. One of the problems with these guides to fingering important chords is that they teach only one way to finger them. In different situations, you will need to finger a chord in two or three ways, depending on the context.

Shifting positions, an important part of left-hand technique, is usually not discussed. Scales going up and down on the first string with two or three shifts are common in pieces. Modern technique usually shifts on string beats using the best finger solution depending on the direction (ascending or descending), and avoids shifting with the fourth finger. This is a musical solution to a technical issue that works well.

Earlier Sources

***The Capirola Lute Book*, 1517**

Capirola provides us with the earliest example of rules for the left hand:

> How to use your [left] hand on the neck of the lute.
> When you play, keep your fingers close to the fingerboard and do not keep them too far away from the strings. This is very important, try to acquire this habit from the beginning, otherwise it will be very difficult to change it later.

This is general, basic, and quite useful advice. The questionable advice comes later: "The left (hand) should use the thumb, as it is more beautiful to see it on the neck [of the instrument]." (Translated by Federico Marincola, *The Lute* XXVIII, part 2 (1983.) Unfortunately, none of the pieces in the book have left hand fingerings.

Left image is cropped from "Musical Group" c.1530 (Callisto de la Piaza da Lodi), Italian (active Lodi and Brescia), c. 1500 –1561/62. https://philamuseum.org/collection/object/101984?fbclid=IwAR3jD_DRDknlcnEXDbn8-Jao-SakBem2u5KSQb22KqpjLqv10XeGN3o_TcI

Philadelphia Museum of Art. Right image is cropped from Caravaggio "The Lute Player" https://tinyurl.com/4nm4yv32

Hans Neusidler, *Ein Newgeordnet Künstlich Lautenbuch*, Nuremberg, 1536

The first book includes many pieces with left-hand fingerings. Neusidler tells us "The first part is aimed toward nearly everyone who can read, has at least a small brain and who wants to learn the lute. A teacher is not necessary." The intentions are good and the exercices, and pieces (mostly intabulations) are well graduated in difficulty, however in many cases it is impossible to keep a vocal quality with the given left-hand fingerings. Among the oddities found here and there are a constant jump of the second finger (sometimes even barring two notes), shifts with the fourth finger on weak beats, notes not held on important inner voice movements, etc.

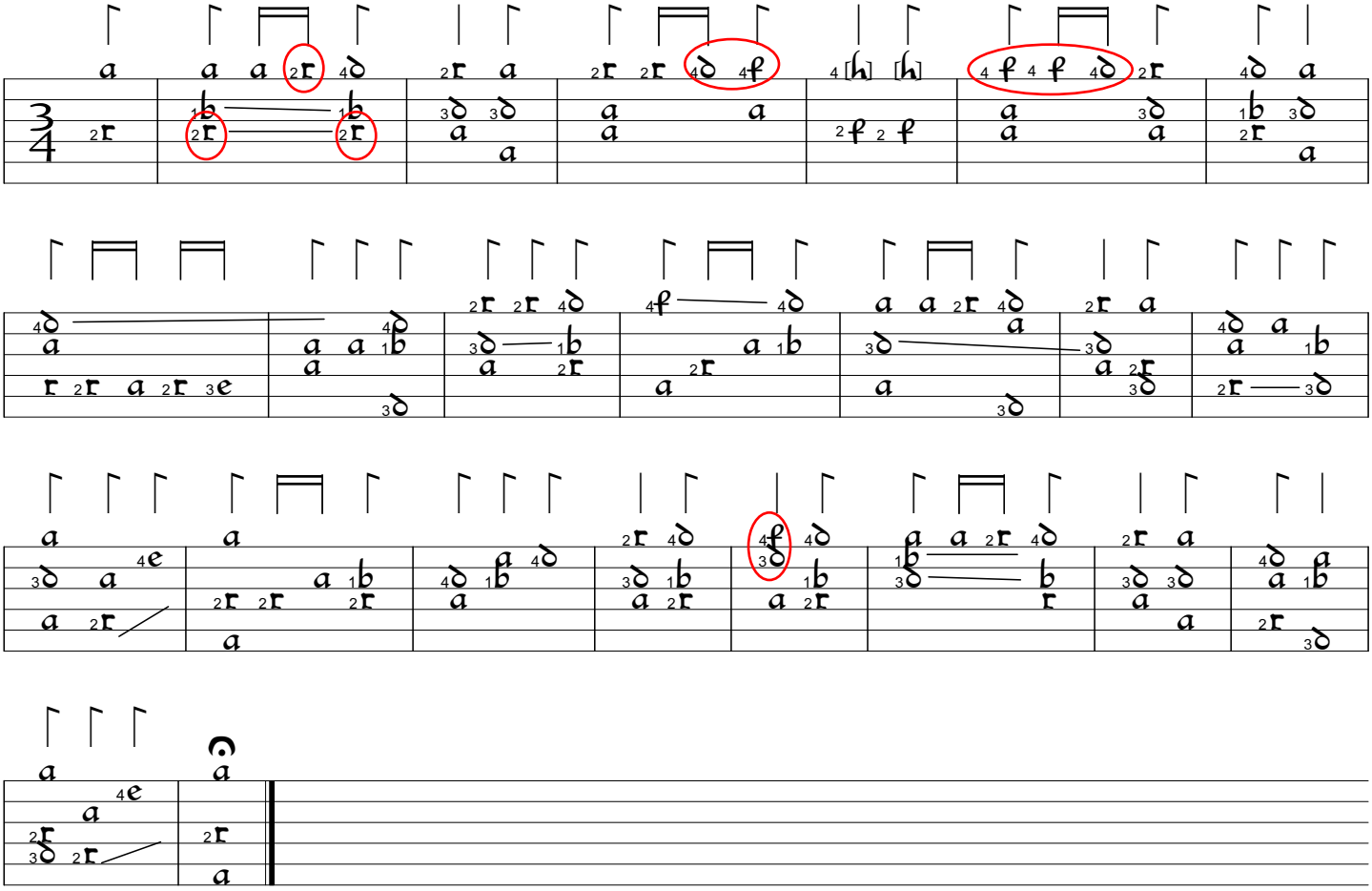
Neusidler abandoned left-hand fingerings in the following publication, *Das Erst Buch* (1544).

Pierre Phalèse, *Des chansons reduictz en Tabulature de Lut . . . Livre premier* Louvain, 1545)

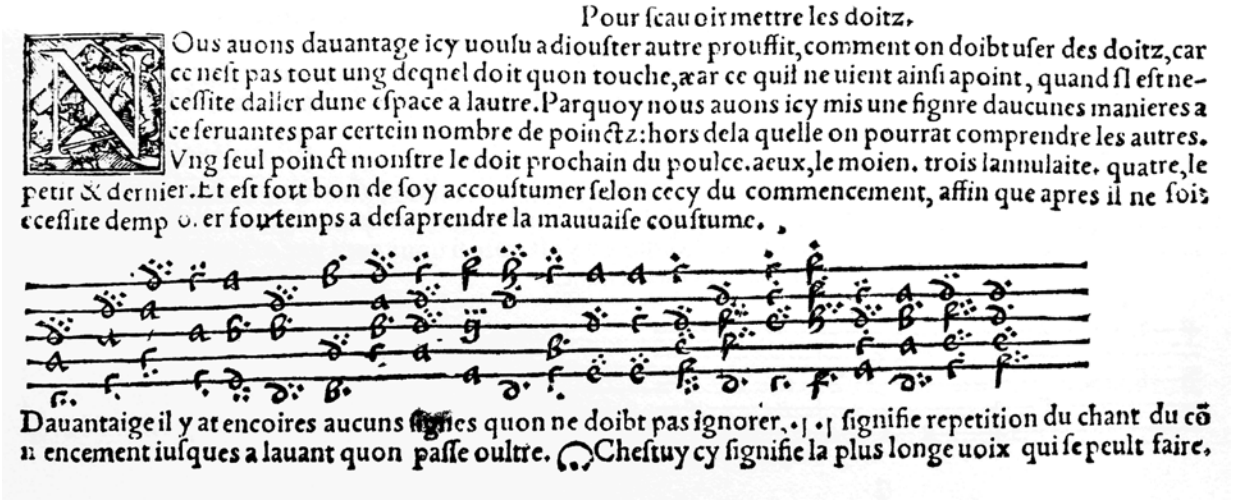
Phalèse includes a series of chords with left-hand fingerings shown by dots, in the second part of his instructions.

Elslein, liebstes Elslein mein
(Ludwig Senfl)

Hans Neusidler
***Ein Newgeordnet Kunstlich Lautenbuch* v. 1 (1536) f.k.3va**
Edited by Douglas Towne & Sarge Gerbode



"Pour sçavoir mettre les doitz." (Phalèse 1545)



Pour ſcauoir mettre les doitz.

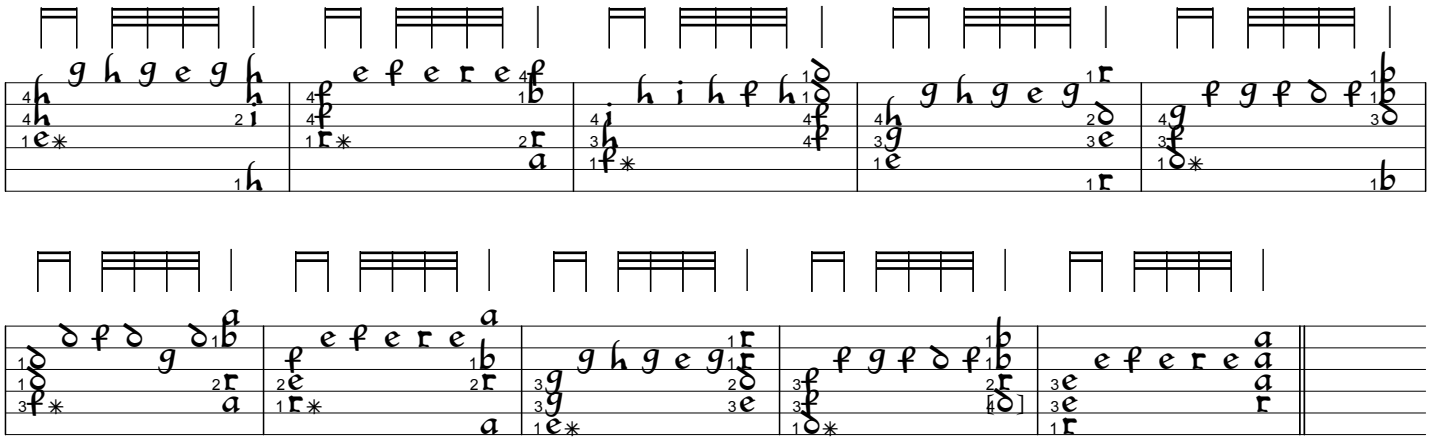
NOus auons dauantage icy uoulu adiouſter autre prouffit, comment on doibt uſer des doitz, car ce neſt pas tout ung deqnel doit quon touche, car ce quil ne uient ainſi apoint, quand il eſt neceſſite dallier dune eſpace a lautre. Parquoy nous auons icy mis une fignre daucunes manieres a ce ſeruantes par certein nombre de poinctz: hors dela quelle on pourrat comprendre les autres. Vng ſeul poinct monſtre le doit prochain du poulce. aeux, le moien. trois lannulaite. quatre, le petit & dernier. Et eſt fort bon de ſoy accouſtumer ſelon cecy du commencement, affin que apres il ne ſoit neceſſite demp o. er fourtemps a deſaprendre la mauuaiſe couſtume.

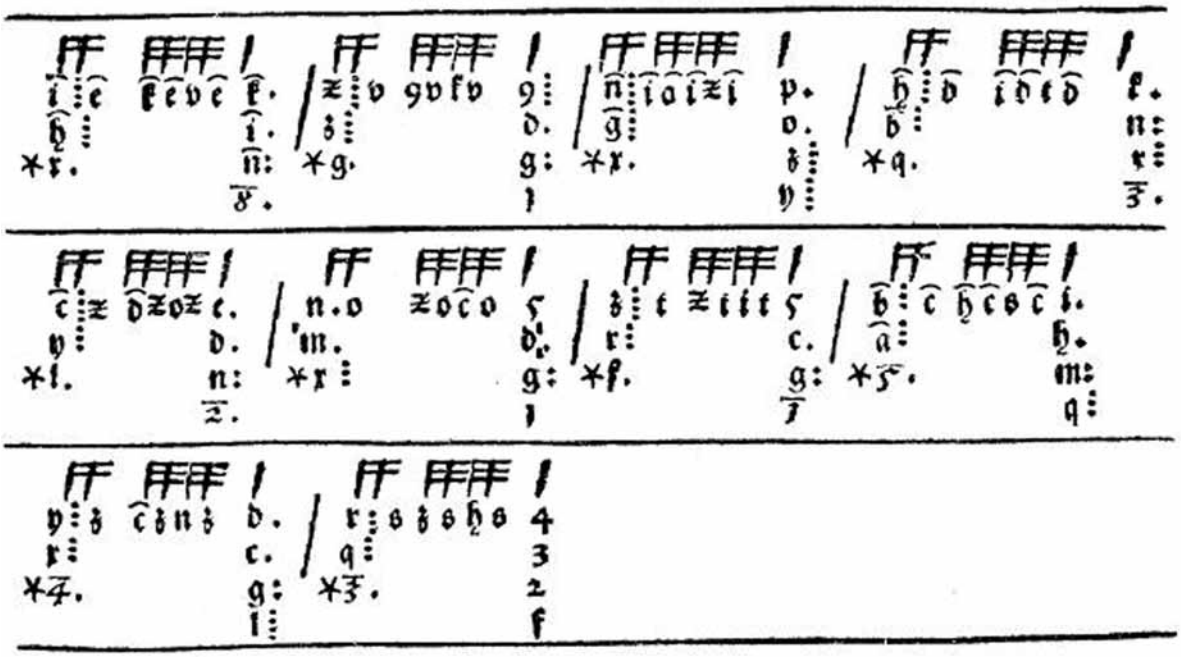
Dauantaige il y at encoires aucuns ſignes quon ne doibt pas ignorer. ·|·| ſignifie repetition du chant du cõmencement iuſques a lauant quon paſſe oultre. Cheſtuy cy ſignifie la plus longe uoix qui ſe peult faire.

Hans Gerle, *Eyn newes sehr künstlichs Lautenbuch,* 1552

Gerle has one exercise with left-hand fingerings at the beginning of his book. The * is the symbol to hold a note—see below for the original German tablature.

Gerle. 1592 f.a5v
transcribed into French tablature by Sarge Gerbode





Waissel *Lautenbuch*, 1592

Considered one of the most complete tutors of its time, this was the last renaissance method printed in German tablature. Waissel actually begins his instructions with the left hand and gives quite detailed indications.

> To learn and understand fingering correctly, however, one must first know what each finger of the hand is called. In his system the hand has five fingers: the first is the thumb; the second, the forefinger; the third, the middle finger; the fourth, the ring finger [goldfinger]; and the fifth the little finger (translated by Sarge Gerbode).

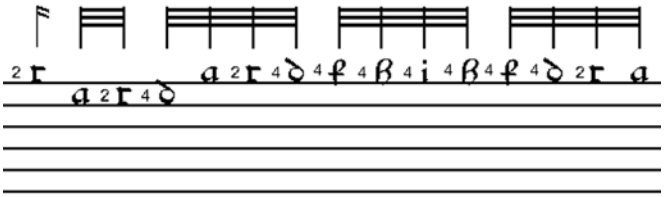
In other words, he used different numbers than the usual index=1, middle=2, ring=3, pinky=4, than the usual to indicate the left hand fingers.

His shifting fingerings are confusing:

> "In which the little finger must run up and down the first course over several notes in divisions. In this run, use the middle finger on the second fret, the little finger on the third, and anything past the third fret you must stop with the little finger running up and down." (translated by Sarge Gerbode).

In this passage, 4th finger shifts up and down seven times:

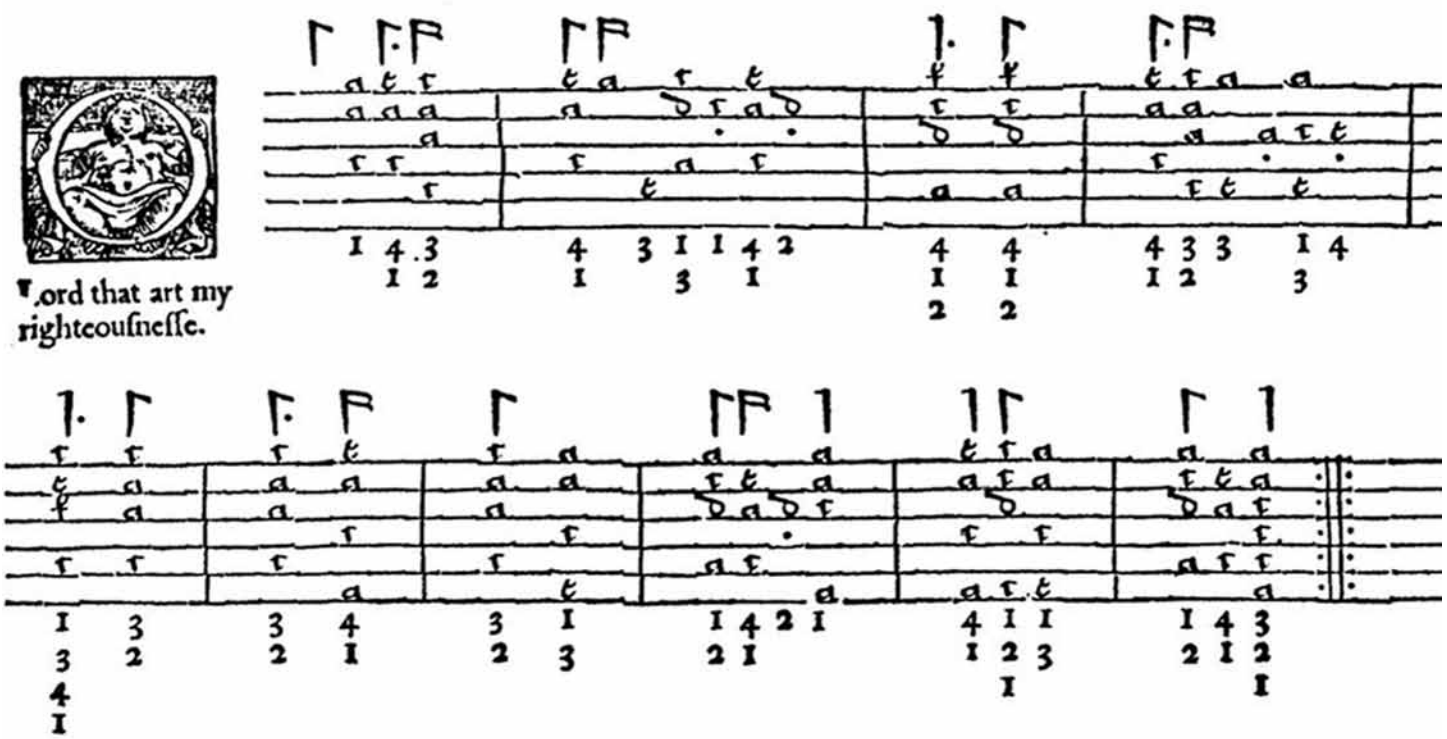
None of the pieces actually have left-hand fingerings, unfortunately.



Thomas Robinson, *The Schoole of Musicke*, 1603

In his lute tutor, "wherein is taught the perfect method of true fingering ot the lute," Robinson gives occasional left-hand fingerings—eight pieces (three duets and five solos) out of thirty-seven—shown by numbers below the tablature. He doesn't seem interested in the fluidity of the lines, and shifts on weak beats, thus breaking the two-note articulation suggested by the right hand. Despite his best intentions, his fingerings are sometimes inconsistent in the duets but are more successful in the solos. (see Nolde, 137-138)

Thomas Robinson, *Schoole of Musicke,* p. O 1jv



Jean-Baptiste Besard, *Thesaurus Harmonicus,* 1603

Besard includes at the very end of *Thesaurus Harmonicus* the well-known lute instructions *De Modo in testudine libellus*. After giving advice on how to choose a lute and practice technique, Besard jumps to left-hand technique with a series of running passages; he gives examples in first, second, and third position which cross several courses and go up the entire fingerboard. These short exercises can serve as useful daily warm-up.

A series of chords are presented next, and then he goes on with an elaborate description of right-hand technique. These instructions were adapted, translated and reprinted by Robert Dowland in his *Varietie of Lute Lessons* (1610)

Nicolas Vallet, *Le Secret des Muses premier livre*, 1615

Left-hand fingerings are provided beginning on page 60 ("La Chacona") and continue until the end of the book, making this publication unique. Forty-one out of ninety pieces have left-hand fingerings. These fingerings are indicated by dots stacked vertically: one dot for the first finger, two dots for the second finger, etc. (Stover, 31-32).

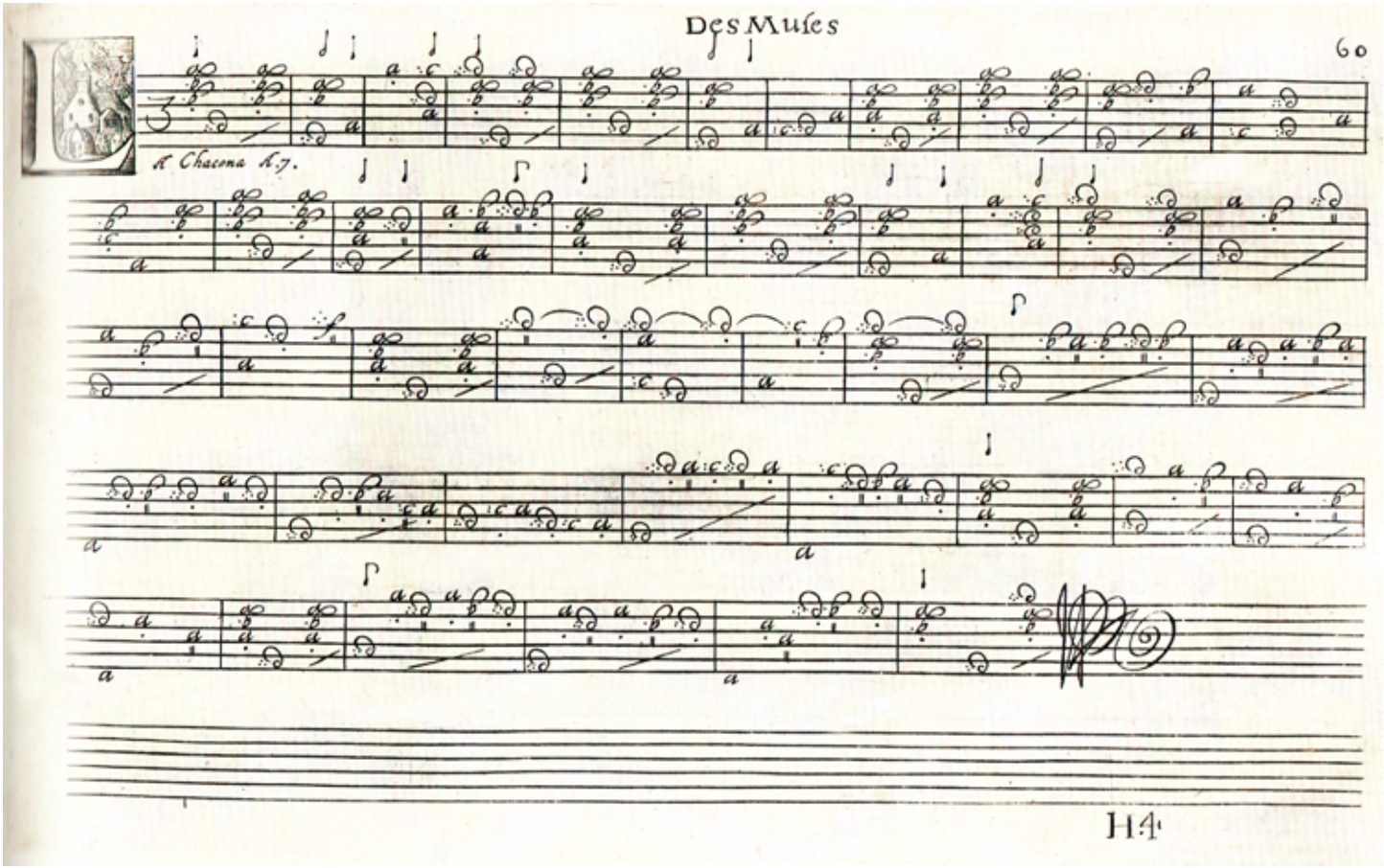
Vallet's fingerings are valuable and give an insight into how some historical lutenists would have fingered their pieces. In some pieces, such as the doubles of some of the courantes, beautiful fingerings seem well adapted to the flow of the music. In others the fingerings are problematical. Certain ornaments and hold signs are clearly impossible with the suggested fingerings. There are frequent shifts using the fourth finger, and Vallet uses consecutive fingerings in places where it could have been avoided. In general, he doesn't seem to prioritize fingerings, which are needed to create fluid lines.

Vallet's fingerings system for both the right and left-hand, holds, bars, and ornaments, is rather confusing and hard to read. It is not surprising that it was abandoned in *Le Secret des Muses Second livre* (1616). Even if imperfect, we wish there would have been more of this kind of information in both earlier and later lute resources.

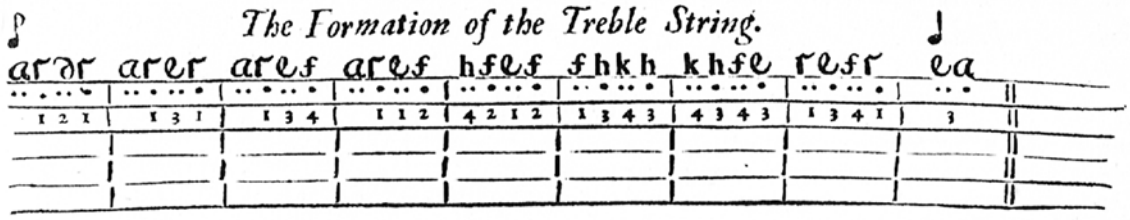
Baroque Lute, Theorbo, Archlute, and Early Guitar

Thomas Mace, *Musick's Monument*, 1676

During the baroque period there was a proliferation of signs for ornaments, slurs, holds, and bars. However, left hand fingerings continued to be neglected. The exceptions are a few exercises and preludes from Mace's *Musick's Monument*, some theorbo pieces from the "Saizenay Manuscript" (1699), and the carefully fingered "Barbe Manuscript" (1690–1700). Some Italian archlute manuscript have left-hand fingerings, using dots above the numbers, along with the usual right-hand dots below the numbers, that looks like some kind of Morse code or braille (de Bellis Collection, J. Paul Leonard Library, San Francisco State).



Nicolas Vallet, *Le Secret des Muses*



Gain the Formation of the Treble String, and you have Gain'd All.

And here take notice of those *Figures*, which stand under *each Letter*; and are to direct you, with what *Finger* you must stop *each Letter*; *viz.* the 1*st.* 2*d.* 3*d.* or 4*th.* *Finger*, according to the *Figures*.

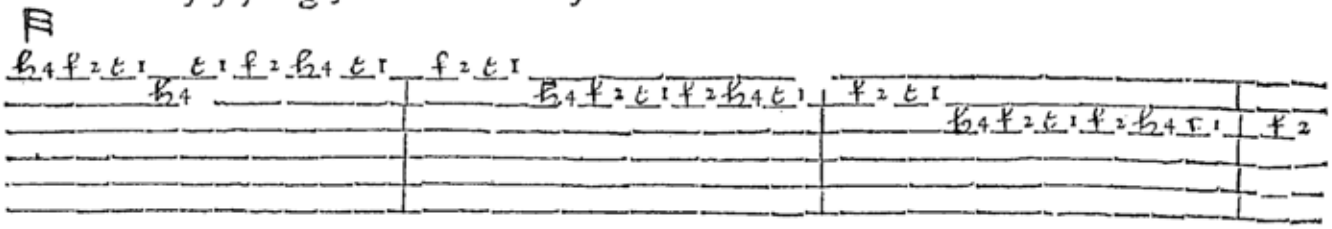
Thomas Mace, *Musick's Monument* 1676, p. 86

Also if such letters singly placed beyond the fret *D* shall happen to be in more strings then two (as for example in these Diminutions following) and no *A* put amongst them, they must be stopped with the fore-finger laid ouer halfe the fret of that letter which is neerest *B*, or with the fore-finger laid ouer the whole fret. The finger must be laid ouer halfe the fret if the Diminution goe no farther then three strings: ouer the whole if you strike more or all the strings. This Rule will seeme more plaine perhaps out of the examples which follow:

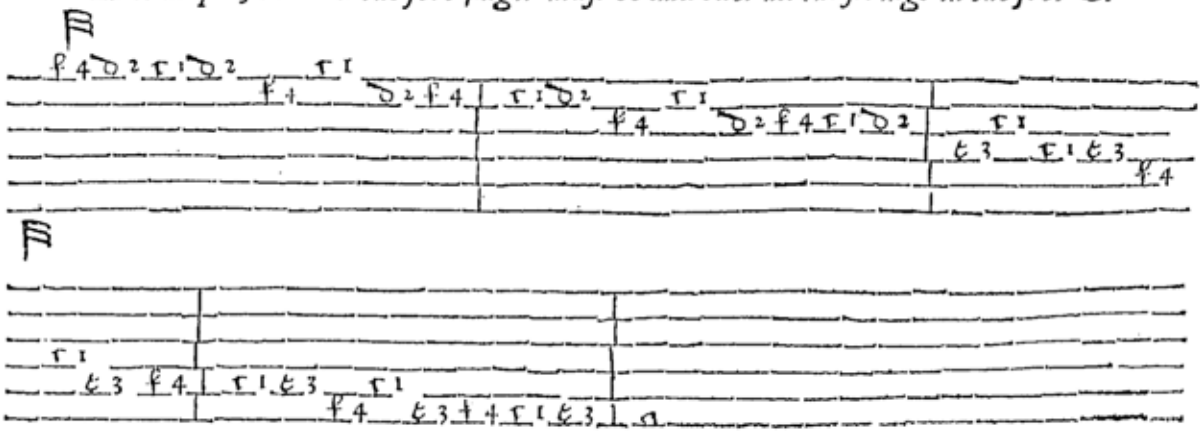
A Diminution is a Crochet, Quauer, &c.

Of laying the finger crosse fret.

An example, wherein the first finger is to be laid ouer halfe the fret E. *onely in the three first strings, where* A. *is none of the Letters.*

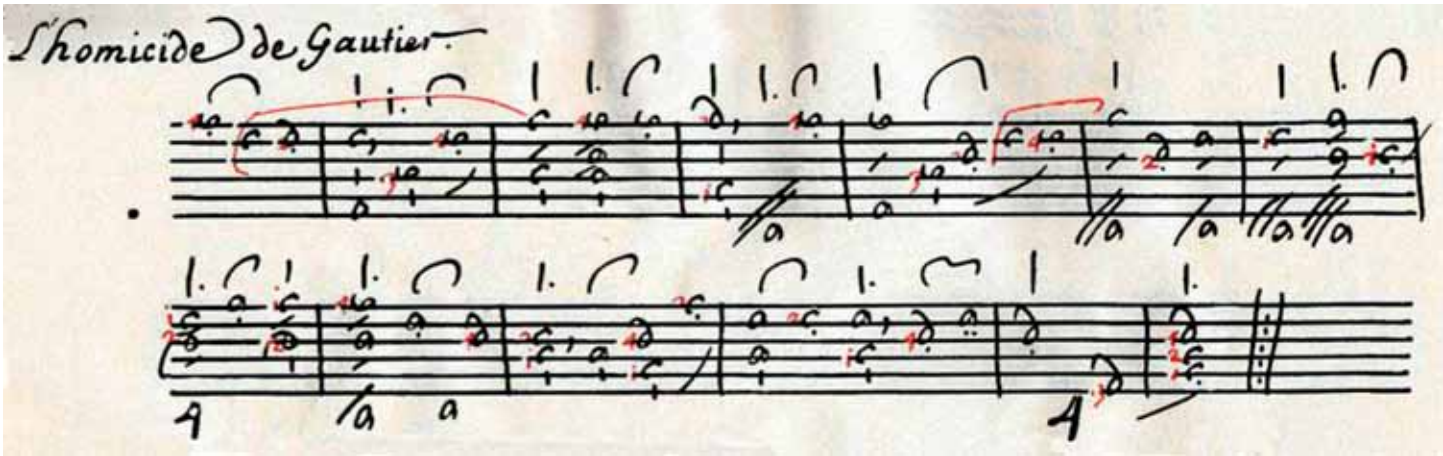


An example, wherein the fore-finger must be laid ouer all the strings in the fret C.

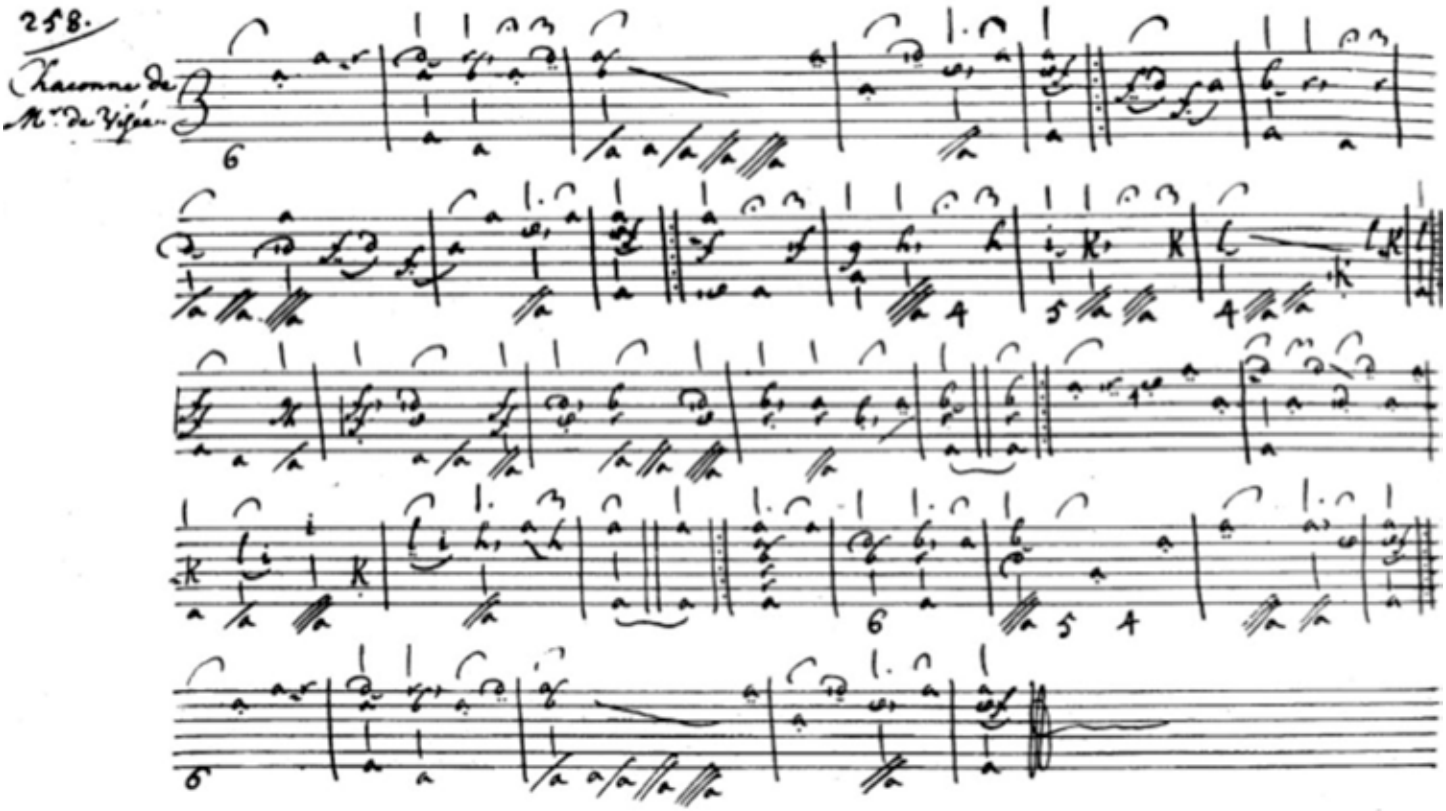


Robert Dowland, Varietie of Lute Lessons, 1610. p. ?

“Alemana in soprano balletto.” De Bellis Manuscript US-SFsc M2.1 M3 de Bellis, p. 55.



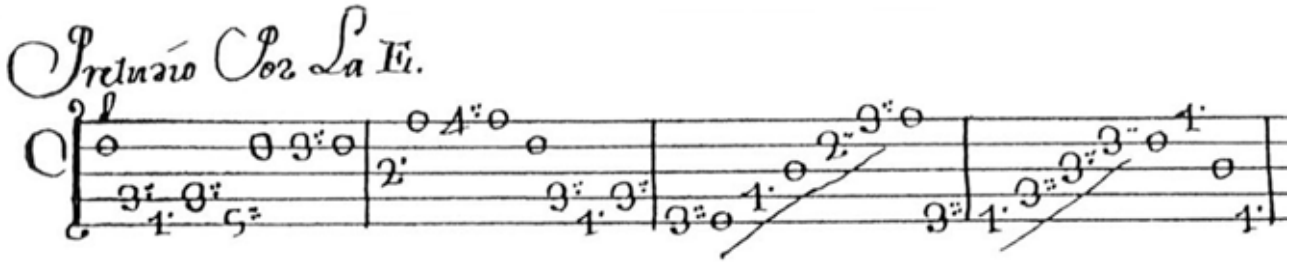
“L’homicide de Gautier,” 1st strain, Manuscript Barbe f. 26.



"Chaconne de Mr. de Visee, " Saizenay Manuscript f. 258.

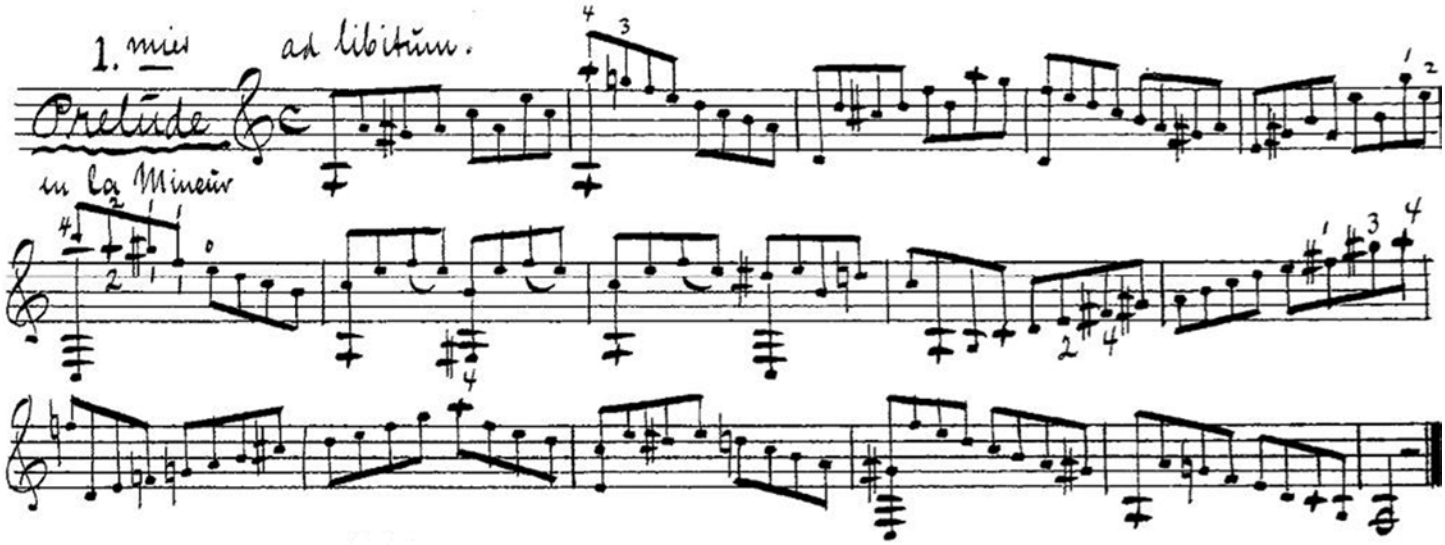
Santiago de Murcia, *Passacalles y Obras de Guitarra*, 1732

Similarly, there is a dearth of left-hand fingering for most of the baroque guitar's repertoire. Santiago de Murcia provides dots to indicate left-hand fingering. One dot for the first finger, two dots for the second finger, and so on. However, I find Murcia's left-hand fingerings undesireable as they often preclude the ability to play legato. Here too, some of his left-hand fingerings leave me perplexed.



"Preludio pol la E," Santiago de Murcia, *Passacalles y Obras de Guitarra*, 1732.

The first late classical/early romantic guitar methods published in the last decades of the eighteenth century are contemporary with the last baroque lute publications. With tablature no longer being used and the introduction of treble clef guitar notation, the inclusion of left-hand fingerings became more systematic. Right after the lute declined, the practice of editing complete pedagogical works for guitar appeared; Stenstadvold counts over 300 tutors by some 200 authors from 1760 to 1860. These offer a large number of exercises and etudes, many of them focused on the left hand, and stand in complete contrast to lutenists' relative indifference to the need for left-hand fingerings.



Fernando Carulli, "Prelude en la mineur," ***Grand recueil pour la guitare,*** **1841.**

Conclusion

The rarity of left-hand fingerings present in early lute and early guitar sources—partly explained by the difficulty of adding them within already packed tablatures—presents the modern lutenist with many questions and challenges. There is no doubt that left-hand fingerings were communicated orally through the instructions of a teacher. The few examples that came down to us often leaves us perplex; even if it is an incomplete picture, it tells a lot about how the instrument could have sounded and thus, put certain things in perspective.

Today's modern lute instructions and methods usually deliver an excellent synthesis of the useful elements from the early sources combined with newer elements borrowed from modern guitar technique. To return the pendulum, it would behoove modern lutenists today to borrow some of these exercises and techniques from the guitarists.

Left-Hand Fingerings and Technical Advice

1. Develop a regular left-hand-only warm-up routine. Turning the lute pegs doesn't count as warm-up! Actually, it's better to use a peg turner to prevent bad contortions that can lead to injury over time.
2. Pay attention to choose fingerings that suit the phrasing of the music (usually not the easiest solution).
3. Anticipate any shift/hand movement by preparing the fingerings accordingly. In a chord progression, determine common notes that could be held with the same finger.
4. Write on the tablature only important elements; use different colors, indicate positions with Roman numerals and avoid using any numbers on the Italian tab (use left-hand dots).

I thank Victor Anand Coelho, Frank A. (Sarge) Gerbode and Anthony Harvey for their respective contributions to this article.

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Francesco and the Company He Keeps

Sean Smith

We are quite familiar with the fame that Francesco da Milano had and continues to have. Born in 1497, his talent was already well-known in his thirties; even among other well-established names such as Marco da Laquila and Albert de Rippe, his playing and works were granted top honors. I'd like to highlight two books where his ricercars appeared alongside his contemporaries, contemporaries deemed worthy by the publisher to uphold the integrity of composed lute music, often vying for credibility against established vocal composers: The *Intabolatura de Leuto de Diversi Autori. . .* , published in Milan, 1536 by Giovanni Antonio Casteliono (Brown 1536_9) and the *Intabolatura de Lautto Libro Settimo: Recercari novi del Divino M. Francesco da Milano, [and] Juilio da Modena intabulati & acomodati per sonar sopra il Lautto da M. Jo. Maria da Crema, sonatore Excelentissimo opera veramemntre divina como a quelli che la sonarano & udiranosara palese. .* . Hieronimo Scotto 1548 (Brown 1548_4).

In the *Diversi Autori* Francesco is given the respectful positions of opening and closing the book as well as the opening piece in each of three groups of fantasias. There are four dance "suites" presumably by Pietro Paulo Borrono, and three end with a very short Tochata, one of which is labeled, "Tochata Del Divino Franc. Da Milano" on 24v (reprinted with all the dances in LSA *Digial Supplement* No. 13 Part 1). Francesco's work would again be collected in two books with Borrono's dances and fantasias in 1547 (Brown 1546_8 and 1548_2). One of Borrono's fantasias was printed in *Diversi Autori* and the rest in the two books above.

There are six formal fantasias by Francesco, three by Marco da l'Aquila, and two each by Alberto da Mantua (Albert de Rippe) and Jacobo Albutio da Milano (his only known output), and one by Borrono. These fantasies are reprinted in *Digital Supplement* No. 13 Part 1 in both Italian and French tablature.

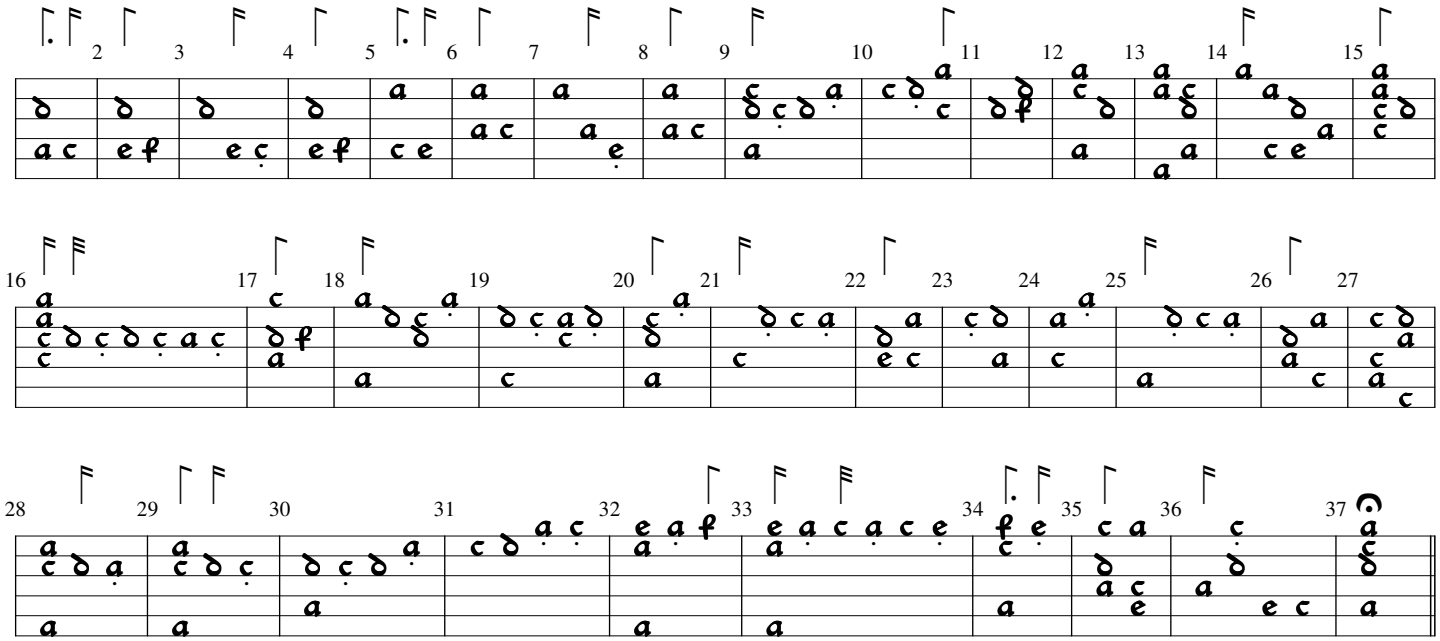
The second group comes from the *Libro Settimo* 1547, where we find thirteen recercars by Francesco and twelve by the renowned composer Julio da Modena/Giulio Segni (1498–1561). Julio da Modena was not a lutenist but a keyboardist and previously a student of Giacomo Fogliano in the town of Modena, then under the Este family jurisdiction. In 1530 he rose to second organist at St Mark's Basilica, San Marco, Venice. The compositions were intabulated by Joan Maria da Crema who would revisit them for his own publication. Perhaps as an oversight the first ricercar is cut off after the first page turn but appears in different form in da Crema's *Libro Terzo* ... 1546 (Brown 1546_{11} and Brown 1546_{10}).

The *Libro Settimo* as printed by Scotto is part of a larger series of ten volumes of books for lute over a period of four years. The collection comprises five books by Melchiore de Barberiis, two by Francesco and Borrono, one by Francesco and Julio da Modena, and one each by Antonio Rotta and da Crema. In total they contain a rich variety of chanson and motet intabulations, dances and ricercars/fantasias and, taken as a whole, warmly illustrate the zeitgeist of lute music in northern Italy in the 1540s.

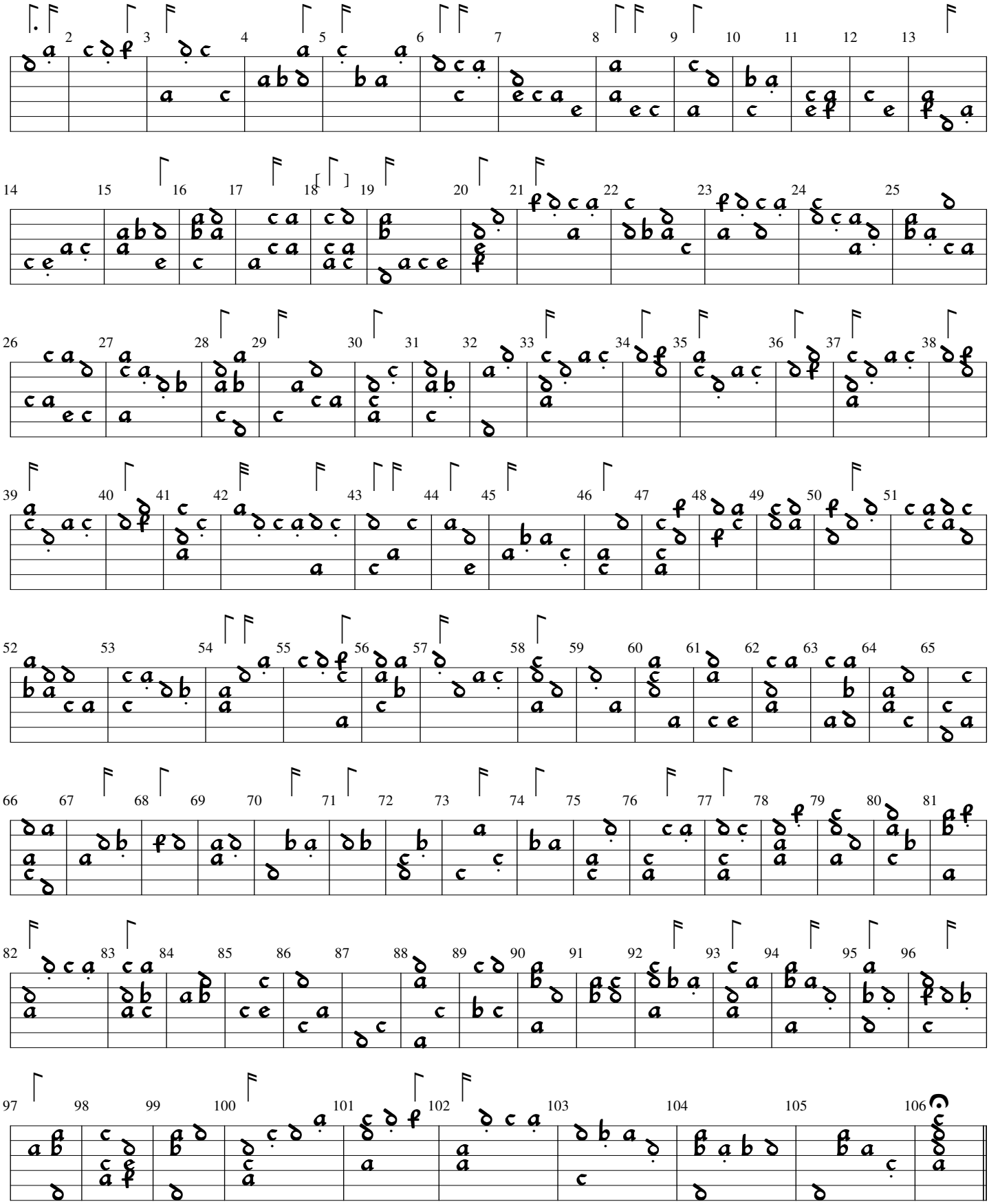
I have tried to footnote all edits I have made to the pieces. Please note that brackets around rhythm ciphers, if unnoted, are added where presumed missing. As usual I have attempted to straddle the goals of a) a printed snapshot of the music and b) a readable, playable page for performance. I welcome your input and corrections.

Recercar quinto de Francesco da milan [SJN: 46]

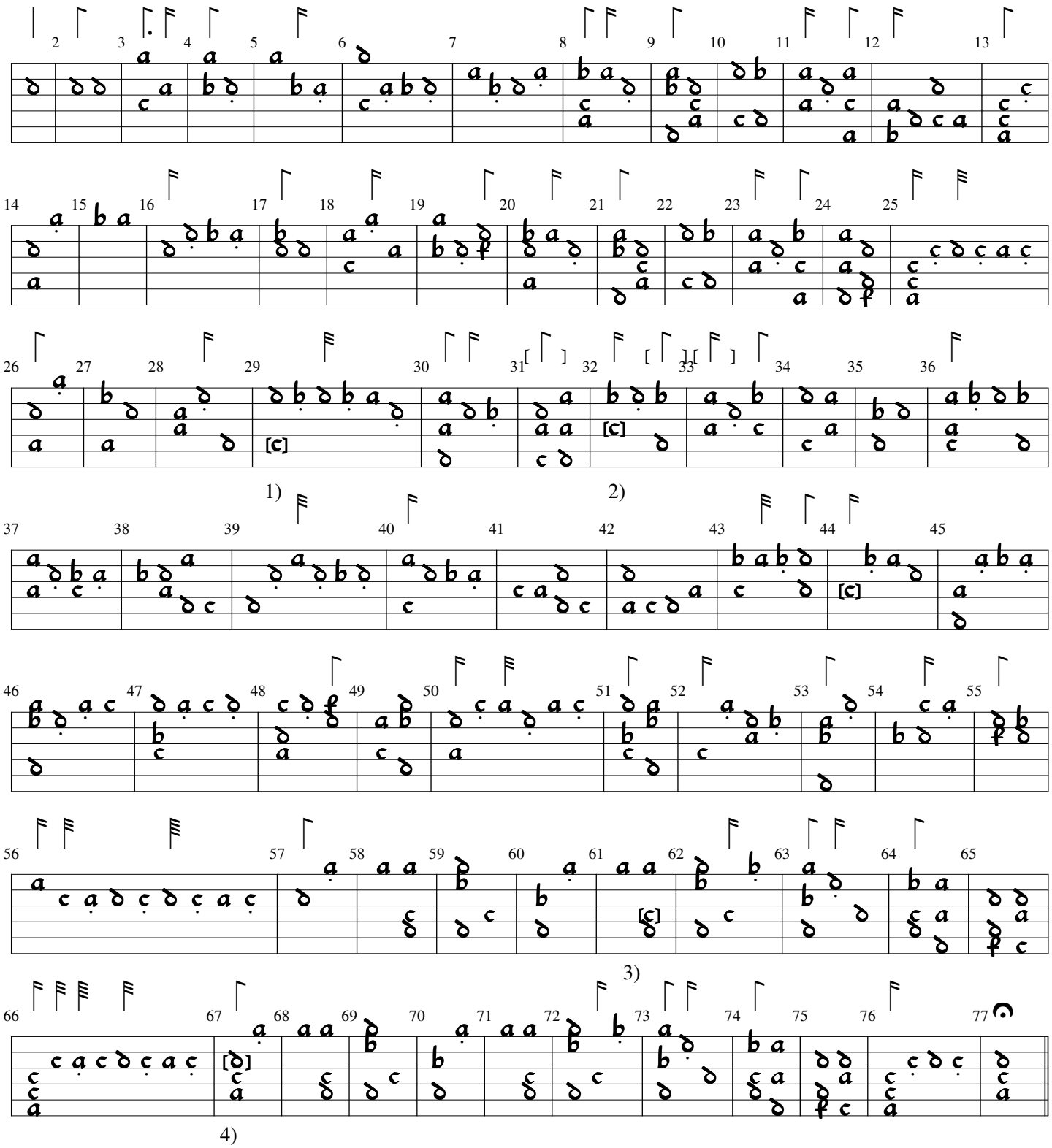
Intabolaura de Lauto Libro Settimo del Divino Francesco da Milano [&] Iulio da Modena. . .
Scotto, 1548 A4r



Recercar ottavo [Julio da Modena]



Recercar secondo de francesco da milan [AJN: 44]



1) 4th course in original
2) 5th course in original
3) 3rd course in original
4) 3rd course in original

Photographing Your Lute

Lynda Sayce

If you are trying to sell an instrument, promote your wares on your website, or simply document an instrument for insurance purposes, photographing a lute is something many of us will sometimes need to do, so I offer here a few tips to help you get useful pictures. A little background: my Ph.D. involved a lot of photography of theorbos in museums, and a large part of my work for the last fifteen years has been digitizing historic musical manuscripts. I've been dealing with challenging photographic subjects for a long time, and I rarely get to work in a dedicated photography studio. For present purposes I assume that you will be using a phone camera in a domestic environment with little or no specialist equipment or software, and uploading the images to the Internet. The big problems—as is clear from innumerable advertising photos—include poor light, distracting backgrounds, distorted images because a photo was taken at an odd angle, having part of the lute cut off or out of focus, and some curious choices of view that tell the viewer very little.

To be useful to a potential buyer, photos only need to accurately convey the details and condition of an instrument. Full front and back views are the basic minimum requirement. A side view and an end view (looking straight at the endpin) are useful to convey body shape. Most buyers want to see the rose. All of these images should be shot square on to the camera. For decorated instruments, close-ups of details such as carving and inlays are useful, and any wear or damage such as a crack should also be shown in close-up. All pictures need to be adequately lit and with good focus over the whole image. If your lute has a color-varnished back or notable wood grain, color accuracy is important.

For insurance and secondhand sales purposes, a photo of the internal label may be needed; legibility is the only requirement here. These basic images should take priority over more artistic "portraits," i.e., those shot at an angle and/or in "mood" lighting. Such images can be attractive extras if advertising space permits, but only include them if they add information. That tempting view of a theorbo's pegbox disappearing into the distance actually tells us very little. . . .

Light

Finding the best light in your home for photography is usually the biggest challenge, and what's available will depend on your geographical location, the nature of your home, the time of year, and the time of day. Daylight is best, and cameras like lots of it. A room that appears bright to your eye will be seen as relatively dim by your camera. Try to avoid artificial light, which is usually much weaker than daylight, and can give a strong color cast (especially halogen bulbs, which will make your lute appear more orange), while some lights such as fluorescent tubes also flicker. Most phone cameras appear to cope with low light extremely well, but when you zoom in the images appear speckled and blotchy, especially in dark areas. This is digital noise, and its presence is telling you that you need more light. If you are lucky enough to have a bright room with big windows, aim to work in front of a window, when the light is bright outside but not when your window is in full sun. You want good light levels, not a shaft of direct sunlight on your lute. Place the instrument so that the light falls on it at about forty-five degrees. Side lighting will give a very uneven result, back lighting will give an over-bright background and a dark subject—or worse, a silhouette—and frontal lighting will have you fighting your own shadow. If the part of the lute farthest from the window is dark in spite of your efforts, consider using a reflector. This can be a large piece of white cloth or paper (and this can be shiny) positioned to reflect light onto the darker side of the instrument; prop it or hold it up just out of shot, or crop it out of the final image. Reflections or hot spots are almost impossible to avoid on shiny lute backs; try to position the instrument so that reflections highlight a curve or showcase a flawless finish. You don't want the entire configuration of your window's glazing bars or the pattern of your lace curtains reflected on the back of the lute. If this is a problem, move out of the direct light, diffuse the light with a sheer curtain over the window, or choose a different time of day, with less direct sunlight.

If you don't have a suitable spot indoors, you may have to consider photographing the lute outside; weather permitting, this will almost always give a better result than photographing in artificial light. Avoid direct sunlight, which is photographically harsh, and the extreme ends of the day, when the low sun angle gives heavy shadows. Mid-morning and mid-afternoon are likely to give the

most useful light, and a broken cloud cover will give some natural diffusion. Obviously, in some climates one doesn't have much choice, but consider all options and select what you think will work best. You're extremely unlikely to achieve studio quality lighting at home, but you can significantly improve your images by making intelligent use of the available light.

Background

A neutral background will improve your shots as much as good lighting. This can be a piece of card, cloth, or paper, taped, draped, or held by someone. A sheet or quilt cover can work perfectly well as long as it is clean, plain and ironed. Avoid shiny fabrics, strong colors—they can give a color cast on the instrument—and distracting patterns. (The same, incidentally, goes for floors: if you have no option but to photograph the lute on the floor, try to avoid heavily patterned carpets, technicolor rugs, and busy parquet.) Figures 1 and 2 show how the lute will fight for attention against a busy background.

Positioning the Instrument

When you have done your best with light and background, consider how you are going to support the instrument. Many people put the lute on the floor and shoot directly downward. Apart from the obvious danger of dropping the phone onto it, some views are really difficult to shoot in this way without distortion, especially for longer instruments. For front and back views I recommend finding some way of safely propping up the lute vertically. A dedicated instrument stand works well—some guitar stands will fit many lutes. If the lute is leaning against a wall or a piece of furniture, you may need to put some supports to stop it toppling sideways. If it's against bookshelves, pull a couple of substantial books a little way out and rest the lute's neck between them. This is particularly effective with a theorbo. It doesn't matter how ridiculous the setup looks as long as it supports the lute safely—unwanted objects are easily hidden by the background cloth, or cropped out. Side and end views are best taken with the lute facedown on a table or worktop, against a background cloth. Obviously, if you can't safely support the lute upright, lay it flat: never risk your instrument for a better shot.

The advantage of having the lute—especially a long-necked lute—upright is that it is much easier to photograph it square on without distorted perspective. Kneel or sit to get your camera level with the center of the lute. Beware of differences between your eye's and camera's viewpoints—if you hold your phone at chest height these will vary significantly. Most important, match the angle of your phone screen to the angle of your lute's soundboard as nearly as you can.

If the lute is leaning against a sofa back or a wall, it will probably be leaning slightly away from you, so angle the phone accordingly. For the side and end view, get your camera level with the midpoint of the instrument and hold the phone with its screen vertical. (It can be in landscape or portrait format—just don't tilt the phone!) Note that for side and end views your eye/camera level will need to be much lower than you might expect to accurately convey the lute's shape.

Optimizing Your Camera: Basics

Let's now consider the phone itself. The following small details can make a significant difference to your pictures:

1. Clean the camera lens, especially if the phone normally rattles around uncased in your bag. Use an air blower if you have one (available for a few dollars online or from a camera store—buy a good big one like a Rocket Blower, as the little ones are almost useless). Follow up with either a clean, soft (artist's) paintbrush (not a children's paintbrush with hard plastic bristles!) or a clean cotton tissue, folded to create a soft point.
2. Remove your phone from any case; some cases create a vignette around each image, or trap grime around the lens, while others make it hard to hold the phone level. Beware—the naked phone will be much more slippery than you are used to.
3. Zoom in as much as you can to inspect each photo before moving on. Almost every image looks good when it is the size of a postage stamp; poor focus or heavy digital noise is only revealed when you enlarge the picture.
4. Turn off your flash. It's unlikely to be sufficiently powerful to give a well-lit image, but is perfectly capable of causing overexposed spots and flare on the varnish.
5. If you have one, use a phone holder clamped to something stable, to avoid camera shake. If not, sit on a firm chair or stand squarely on both feet, keep the elbow of the arm holding the phone tucked close into your body, hold the phone very firmly, and make your screen taps as light as possible. These steps will save you a lot of blurred pictures when you're shooting indoors.

This article is not the place for an explanation of photographic technicalities: for those interested, there is abundant information available online and in print. Here, I will simply try to translate basic technical aspects into phone- and lute-specific instructions.

Always use as much of the camera's available resolution as possible. This means finding out and understanding what cameras your specific phone offers. Ignoring the front-facing "selfie camera," some phones have just one outward-facing camera, whilst others have several. These will have lenses of different focal lengths, and usually offer different resolutions. This can seem quite bewildering, but my advice is to select the camera offering the most megapixels, and aim to fill the frame with your subject

as much as possible. Dedicated close-up and wide-angle lenses are often connected to lower-resolution sensors than the main camera, plus the wide-angle lens may give significant distortion. If in doubt, use the main camera and zoom with your feet; fill the frame by stepping closer or farther away from the lute. Never use the touch-and-spread fingers technique on the screen to zoom in; this uses only the middle portion of the sensor, thus reducing the resolution significantly.

The Main Controls: Exposure, Focus, and Color

One problem with phone photography is that the point-and-tap action is so simple that many people don't explore further and never discover the useful controls and aids available. Virtually all smartphones offer a grid to help frame your subject—line this up on the middle strings or soundboard joint to get the lute straight and centered. On my iPhone the grid is accessed in settings on the home screen, not via the camera screen itself. You can select your focus point—usually by tapping the screen at the relevant point in the image. You can also alter the exposure by the same method—tap the darkest area to brighten the image, or the brightest area to darken it. How you separate the two actions so you can adjust exposure *and* the focus point will depend on the model of your phone; on mine I tap the screen to select the focus point, and adjust exposure via a sun icon slider next to the focus box. A long tap-and-hold will bring up a bigger focus square than usual, and locks the focus at that point: I can then move the phone to recompose the image, and the focus will remain locked on the original point. Note that the phone must remain at the same distance from your subject—this is not a tracking autofocus—so this is only really practical with the phone braced against a firm support.

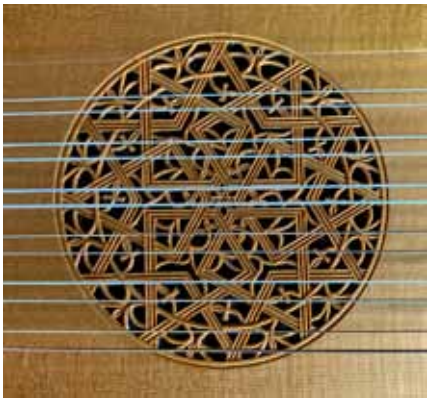
Exposure adjustment on most phone cameras is very crude, and sometimes you may have to choose between too bright or too dark. Always choose the darker image, which will preserve more information than an overexposed one. Some editing fixes are available on the phone; for example, opening an image in my iPhone brings up an Edit option in the top right of the screen, giving access to exposure adjustment, color balance options, and other tools less useful in this context. Alternatively, you can open the image on a computer and adjust the exposure. There's no need for expensive graphics software; the simplest built-in image reader will offer some basic tools. For example, in Apple's Preview, go to Tools—Adjust Color—Exposure, and move the slider to the right to brighten an image. When you have edited any image, save it. Phones' default file type is a jpg file, which is a heavily edited and compressed format; if your graphics reader gives you a choice, save your edited file at the highest quality to avoid even further compression.

Other controls are often available via the camera screen—mine has a small arrow on the edge of the screen, which when swiped reveals a whole menu of controls. A particularly useful one is the color balance, which on my iPhone is a little icon shaped like a triple rose. Many different color balances are built in. Avoid the "artistic effects" extremes and select the one that gives the best compensation for your lighting; for example, if you have to shoot in very yellow indoor lighting, select a color balance that gives a cooler, more daylight-oriented result, and compare the result with the instrument in daylight before you post the images. If you're shooting in good daylight, select the color balance where what you see on screen matches what you see live. If there's a big problem with color, the phone's edit function or a basic graphics program will offer some simple adjustment; for example, in Preview as above, go to Tools—Adjust Color—Temperature, and move the slider left to tone down the color cast of halogen lighting. These measures are very primitive in comparison with what a professional camera can do, but they can significantly improve the color accuracy of pictures shot in artificial light.

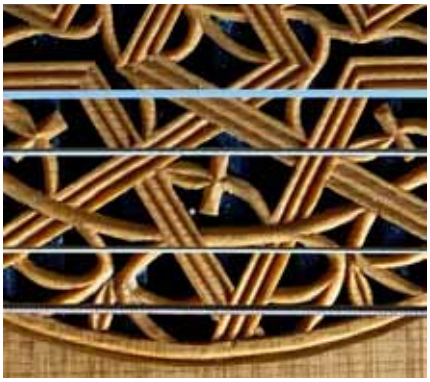
As extremely three-dimensional objects, lutes benefit from paying attention to your camera's depth of field. This term simply describes the range of distances from subject to sensor where the subject is in focus. Lenses deliver focus both a little in front of the chosen focus point and somewhat more behind it; exactly how much depends on the lens. Phone cameras have relatively wide-angle lenses which offer a lot of depth of field. Using this to your advantage simply means focusing not on the nearest point of the lute, but a little farther away, so you are not wasting the front of your depth of field on thin air. For example, if you are photographing the back of your lute, don't focus on the deepest part that is closest to you; focus farther along the ribs where they curve away to meet the neck. The depth of field should still deliver focus on the nearer parts while giving you better focus on the parts farther away.

Close-Ups

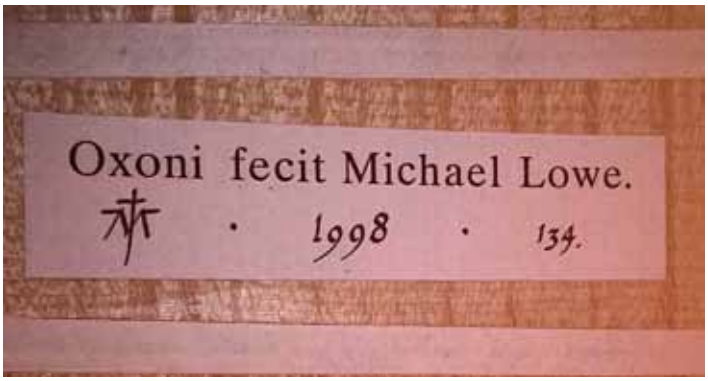
Close-up images are recommended for the rose, any other important details, and the label. You want light falling on the rose at about forty-five degrees, to bring out its modelling without strong shadows. One problem is that the camera may focus on the strings rather than the rose itself: make sure that your phone is parallel to the soundboard, then tap for focus on a part of the rose that is not under the strings. If all of the rose is under the strings, get as close as you can without cropping or shadowing the rose, then a delicate tap with your smallest fingertip will usually select the desired focus point. Inspect the result at full magnification; if the rose details are in focus, the strings should be slightly out of focus.



Photographing your lute's label is surprisingly straightforward. Stabilize the lute in its open case. Turn on your camera and gently slide the relevant corner of the phone under the strings until it "sees" the label. This can be dangerous if the strings are really close to the rose, or if there is any curvature of the soundboard



at this point; if that's the case, gently part the strings enough to allow the camera a clear view, and move the phone around until the camera points through a hole. You can also hold a flashlight (or the flash light from another phone) close to the rose area to brighten things inside the lute. The resultant image will be relatively dark and noisy, but the label should be legible.



When you have taken your images, inspect them all at full magnification, and reject any with poor focus. Be prepared to crop them tightly to reduce file sizes and remove extraneous background, which will only distract from your instrument. Always try to view them on a screen bigger than your phone, since this is what most potential buyers will do!

There are many free or cheap apps available which will expand the photographic possibilities of your phone; they work by image editing, since they cannot change the photographic hardware built into your phone. These are changing all the time, and many are platform- or model-specific so there is little point in me mentioning individual apps here, but do explore what's available for your phone. Beware—many are mere gimmicks, and others simply repackage features already available with the native camera app; worth seeking out are a less clunky means of independently adjusting focus point and exposure, a more precise exposure adjustment, and additional white balance controls. Obviously, your need for any of these will depend on what native controls your phone has to start with.

The images in this article were all taken indoors on a cloudy day in central England, using a handheld iPhone SE, with basic image processing (cropping, rotation, exposure, and color temperature adjustment) made in Apple's Preview. The backgrounds are quilt covers draped over a sheet of cardboard. The lute is supported between books, or on its closed case.

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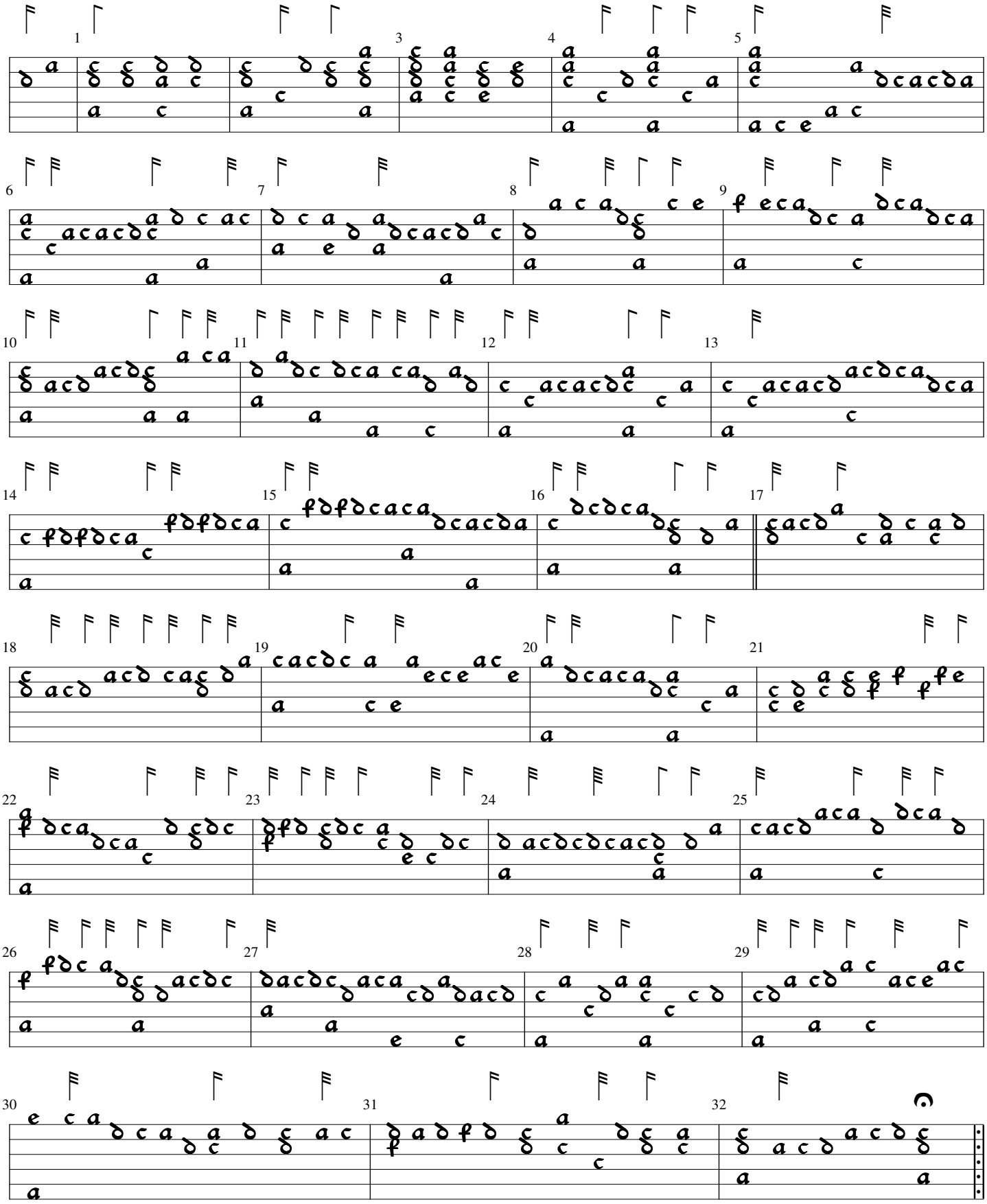


Discovering Heinrich Albert (1604–1651)

Mathias Rösel

The Great Unknown—A Small Green Booklet

Many years ago the music library in Bremen held in-house flea markets on a regular basis. Discards were sold cheaply and, on a whim, I picked up *Heinrich Albert Lieder,* eleven songs for voice and accompaniment by keyboard or lute by Fritz Dietrich (Bärenreiter, Heidelberg, 1932). At first I almost discarded it, thinking it was *wandervogel* music, but on closer inspection I discovered a grand staff with numbers under the lower system—evidence that this was music from the era of basso continuo. As for the lyricists, I had been briefly introduced to Simon Dach through Gunter Grass's *The Meeting at Telgte,* but the names Robert Roberthin and Chasmindo were mysteries. So this could be far more interesting! Luckily, I soon had reason to explore its contents in practical detail when a dear friend requested that I accompany her in some German songs.

Heinrich Albert

Lieder

für eine Singstimme mit Begleitung durch ein Tasteninstrument oder Laute. In Auswahl herausgegeben von Fritz Dietrich

AUSGESCHIEDEN
Stadtbibliothek Bremen

Im Bärenreiter-Verlag zu Kassel

1 9 3 2

A Practical Edition c.1932

In 1932 the word lute would have meant the *wandervogel* lute—actually a guitar in the shape of a lute. But under each vocal part in the booklet there was a grand staff for a keyboard instrument that could not possibly be played on that kind of instrument, or, indeed, any other type of lute, clues being that some of the songs are in keys with two or more accidentals. Nevertheless, the tunes appealed to me so much that I decided to explore the original pieces in order to arrange my own versions.

But for the time being there was no urtext available, so I tried the Internet, specifically, the Werner-Icking-Archiv (which would later be folded into the International Music Score Library Project—IMSLP). I found only three of the songs by Heinrich Albert. The arranger had left only the upper voice parts intact with lyrics remaining and had composed all the rest anew.

Urtext?

Clearly this would not do as either urtext or performance score so, searching further, I found two volumes devoted to Albert in the *Denkmaler Deutscher Tonkunst:* (Series 1, Vol. 12-13, 1903/4) referred to in Fritz Dietrich's notes, and an improved reprint (1958). My first insight was that the extensive introduction by Hermann Kretzschmar († 1924) had been the basis for all subsequent reference work entries about Heinrich Albert, including the *New Grove*. Looking closely at the older score I saw the basso continuo realization was utterly overdone and unplayable, prompting no doubt, the 1958 edition and my lucky flea market find. By the way, both Bärereiter editions are available online: https://www.digitale-sammlungen.de/ and the 1958 edition is available at the IMSLP site.

The Editor

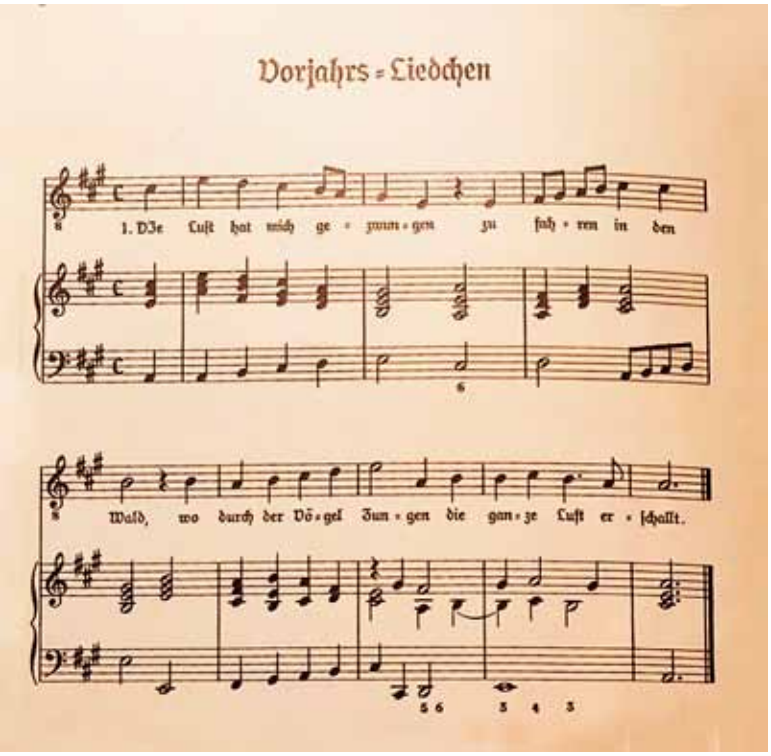
A comparison showed that Dietrich had indeed transposed some songs for his Bärenreiter booklet edition, possibly for the convenience of *wandervogel* lute players and guitarists who prefer keys with sharps. But the edition offers keyboard arrangements only, and no settings for the guitar or the lute.

In 1932 Fritz Dietrich worked as assistant professor at the department of musicology in Heidelberg, playing piano, organ, oboe, and viola, but neither the guitar nor the lute, which may explain the direction of his little edition. Despite his postdoctoral lecture qualification, he was not given a teaching license because of the Jewish ancestry of his wife and was declared missing in East Prussia in January 1945. Even so, his little edition still proves useful and has been one of the few existing practical Albert editions in modern times. That is probably why the university library kept it—I figure the music librarians just had not quite understood then what it was that they were getting rid of.

Along the Wayside

Another foray into the Internet yielded a special find, a *Festschrift zur Ehrung von Heinrich Albert* (festschrift in honor of Heinrich Albert), published by Günther Kraft, Gera, in 1954. I was lucky enough to get a copy in a second-hand bookstore in Berlin. It is a small volume of less than a hundred pages, but it is an exciting read, as many passages bear witness that. First, World War II ended hardly ten years earlier (Günther Kraft about musicians' misery during the Thirty Years War) and second, GDR historians were at that time rewriting history (Albert, man of the people, as part of the national heritage). The most fascinating part of that GDR publication from my perspective is that the best article in it was penned by Joseph Müller-Blattau, a musicologist from Königsberg. He had compromised himself by his collaboration in the Nazi regime, and was then trying to make a new start at the University of Saarbrücken.

Still another find attracted my attention, as it was small and seemingly unattractive. "Der es Tag und Nacht lässt warden" is an illustrated booklet of devotional exercises with appropriate texts, concrete and precise information,



including a photo of the Dome of Königsberg and a seventeenth-century map of Königsberg by Merian (Fundus Heft 94, Hamburg 2004). "Der es Tag und Nacht lässt warden" is a line from the sacred song "Gott des Himmels und der Erden" by Albert that is still in the hymnal of the Protestant Church in Germany (God of heaven and of earth/who lets day and night become).

Albert's Biography

Heinrich Albert's life increasingly fascinated me. He was born in Lobenstein, Thuringia in 1604. His start at Latin school in Gera was something less than spectacular. After that he moved to Dresden to live with Heinrich Schütz (his cousin who studied in Venice with Andrea Gabrieli himself). After a year his parents intervened. *Study the law, young man, not music! Move to Leipzig, enroll at the university and study!* However, Leipzig is where Schütz's friend Johann Hermann Schein lived and worked at St. Thomas Church. Albert managed to continue his music studies with Schein, perhaps not even secretly.

Unfortunately war was on the horizon, and like many other students from middle Germany, in 1626 Albert moved to Königsberg, the capital of East Prussia. Practically this meant he would avoid the war and possibly also avoid his parents' interference. At first he obediently continued attending law school and even joined a peace delegation, traveling to see the Polish king in Warsaw. But his group was stopped on its way by Swedish troops, and was arrested and detained. King Gustav Adolf II of Sweden flexed his muscles, and Albert was held captive for one year. After that things changed and he no longer studied law in Königsberg. Albert had been seeing for a year what laws sometimes are worth. Instead, he started to study town fortification.

Finally, music prevailed. It was what he was best at, what pleased him, music would carry him when there's no other ground to stand on. He had been trained as an organist, so he applied for the vacant post at the Dome. After three months of probation he was appointed permanent organist on April 1, 1631, and stayed there until the end of 1651. Albert was now a man who had found his mission and his vocation. He published his compositions not only in eight sequential volumes but also in many occasional leaflets for weddings, funerals, and the like.

Albert's Basso Continuo Songs

Albert had studied with Schütz and Schein and he had been a student of Johann Stobaeus, and thus belonged to the Königsberg school of composers who clung to five-part polyphony. He composed numerous five-part settings, but became famous for his songs—solo voice settings with basso continuo. His tunes were sung far and wide (and frequently reprinted illegally to his detriment). His "Ännchen von Tharau" is still sung today
in Germany as a folk song.

Albert expected the continuo to be played by "sonorous instruments" such as "positive organ, clavicimble, theorbo" (title page of the second volume of his *Arien*, 1640). By theorbo, however, he may not have meant the huge Italian chitarrone, but the then very popular and widespread double-headed lute, which can be seen in many Dutch paintings of the time and was oftentimes just called theorbo, notwithstanding modern definitions. He does not mention the theorbo anywhere else, but does name the positive organ, harpsichord, lute, and bandora as continuo instruments (second volume, preface, 1640) and again mentions playing the lute (third volume, preface, 1640). It may therefore be safe to assume that he had in mind the lute and the double-headed lute in particular.

The Lute and Its Tuning

Albert's heyday was the time when the so-called transitional tunings flourished in France and in German-speaking countries. His East Prussian contemporary Virginia Renata von Gehema composed her lute book during those days, and it contains lute tablatures for four songs by Albert, with the lute in French flat tuning. Not long after that, a manuscript lute book was created in East Prussia, that is preserved today at the university library in Rostock (siglum mus. saec. XVII.18.54), and it contains six songs by Albert in French flat tuning.

Berlin 40264 (Virginia Renata von Gehema)

Fol. 12v Es fing ein Schäffer an zu klagen (A.C.) = Arien 5 / 17
Fol. 13 Mein lieb will nichts nach liebe fragen = Arien 5 / 16
Fol. 46v Kein Nacht kein Tag vergehet = Arien 1 / 11
Fol. 49 Kein Nacht kein Tag vergehet = Arien 1 / 11
Fol. 69v Wohl dem, der sich nur lässt begnügen = Arien 2 / 9

Rostock UB mus. Saec. XVII–54

S. 323 Keine Nacht kein Tag vergehet = Arien 1 / 11
S. 325 Mein Herz enthält sich kaum' pag. 14 = Arien 3 / 17
S. 326 Phyllis, die mich vormals liebet = Arien 3 / 27
S. 326 Wohl dem, der sich nur lässt begnügen = Arien 2 / 9
S. 327 Soll denn, liebste Phyllis, enden = Arien 3 / 26
S. 328 Soll denn mein junges Leben = Arien 1 / 15

All the songs in both lute books are arranged for instrumental recital in a way that Albert himself intended and not for accompaniment by singers. "If you play a song solely in order to let the tune be heard, that is something entirely else. Doing so, you must adequately take the descant, or the air, as it is written and perform it clearly" (third volume, preface). Likewise, comparison with Albert's original scores shows that the arrangements are intended for instrumental recital, since the first course of the lute, if it were supposed for accompaniment of Albert's scores, would have to be tuned down to C, which may be a bit low even for a bass lute.

Basso Continuo in French Flat Tuning

At any rate, I have tried to follow suit, arranging the continuo for the songs from my small green booklet for the lute in French flat tuning (g' e' c' a e B A G F E D C). I hope the results will justify the experiment. This tuning offers enormous resonance, playing it is not too difficult, and it seems to be extremely suitable for accompaniment.

Continuo was something new in the early seventeenth century both because it's a shorthand concept that replaced the usual tablature (comparable to a score) and because it works well for an adequately improvised accompaniment. *Psalmen Davids* by Heinrich Schütz, published in 1619, was the first print with a continuo part in German-speaking countries. That may be why Albert gives practical advice in the prefaces of the first and second of his eight volumes of *Arien oder Melodeyen* (collections of his songs).

Albert's Practical Advice

First he demands that musicians "know how to deal with continuo for their respective instruments and that they do not jump on every bass note with full-voiced-chords, as though they were chopping cabbage" (preface, 1638). I take this to imply that, lute accompaniment must be technically appropriate for the lute and, that the accompaniment does not require full chords all the time.

Albert makes his ideas quite clear regarding the lute. He demands that subsequent chord notes above following bass notes should be joined, resulting in vocal parts. On a keyboard instrument, this is done by letting fingers lie on the keys as long as required. As opposed to that, "notes from *vollstimmige Instrumente wie Positiv, Clavicimbel, Theorbe*—stringed instruments such as positiv organ, harpsichord. and theorbo (also the lute and bandora) soon decay and get weak" which is why sucsessive chord notes must be "frequently repeated and plucked so that each respective voice be in motion and does its part" (second volume, preface, 1640, Chapter 5).

If I'm not mistaken, Albert is talking about voice leading here as an integral part of accompaniment, and making it audible by repeated chord notes. This apparently relates to a distinct lute style that is described in Thomas Mace's *Music's Monument* and also in a lute continuo tutor from the end of the century, *Fundamenta der Lauten-Musique* (reprint available from the German Lute Society, http://www.lautengesellschaft.de/editionen.htm).

According to that lute tutor, the lute is supposed to break chords and join the notes in a melodious way, instead of playing block chords. This corresponds to the lute style of broken chords that occurs in French prints and many manuscripts from the 1630s up to Gehema and Rostock XVII-54 manuscripts. Therefore I have tried to write melodies like in French contreparties and keep things simple with not more than three voices so that the lute part sounds relaxed, airy, and full.

In accordance with *Fundamenta,* bass notes on the lute are played on courses as low as possible, most of the time on the unfretted extra bass courses. When a sharpened note occurs, however, the whole phrase, not only that particular note, is transposed up one octave.

And we may see with great masters as early as John and Robert Dowland that the lute always gives way to the voice when it's about resolving suspensions. For example, when the bass has G and the voice part moves c–b, the lute will sound a G chord with the fourth (G c d), but will leave the resolution to the voice. This way, the singer is given the possibility to sing the third as a pure interval, and that will sound more beautiful.

The Results

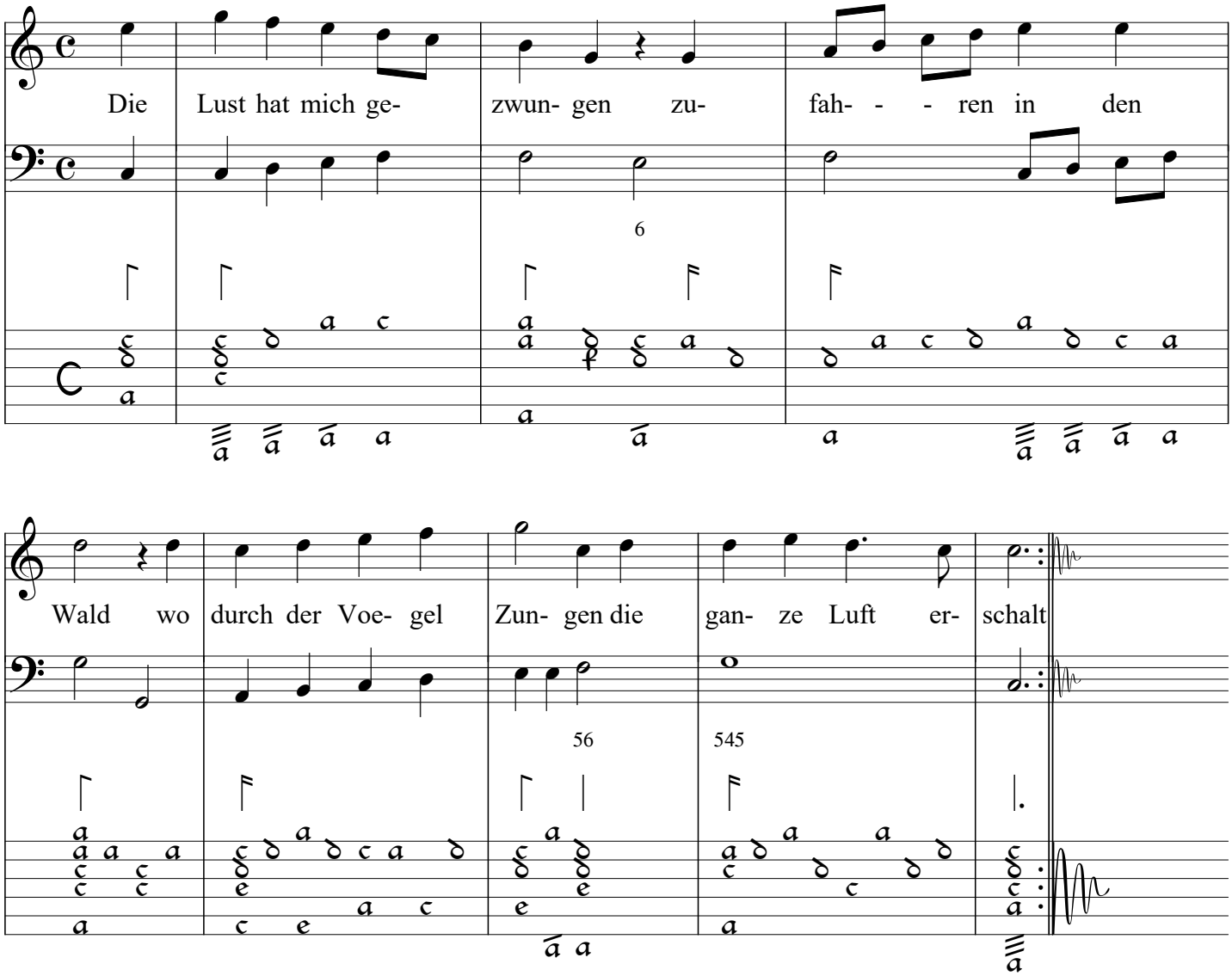
This little project rapidly grew, and I am happy that I managed to create lute continuo parts for twelve songs. Since a twelve-course lute in transitional tuning is a rare bird, I didn't expect a positive response when I sent my first MIDI files to Albert Reyerman, publisher of Tree Edition, But it seems Heinrich Albert's tunes and harmony convinced Albert, and his reply was not at all negative. He also inspired me to make versions for lutes with renaissance tuning, and then after he published them. I hope they please others as much as research and writing about them pleased me. Research is not at an end, there's still much to discover.

And it finally dawned on me who was behind that strange poet's name, Chasmindo, whose poems Albert frequently set to music. Chasmindo is an anagram of the name of nobody else but Albert's good old friend in Königsberg, Simon Dach.

Mathias Rösel's edition of songs by Heinrich Albert is available on the LSA website at https://lutesocietyofamerica.org/resources/music/tree-editions/tree-editions/?_sfm_tree_composer=Albert%2C%20Heinrich

Vorjahrs-Liedchen

Heinrich Albert (1604-1651
Arien Bd.5 (1642) No. 18



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1. Anke van Tharaw öß, de my geföllt,
Se öß mihn Lewen, mihn Goet on mihn Gölt.

2. Anke van Tharaw heft wedder eer Hart
Op my geröchtet ön Löw' on ön Schmart.

3. Anke van Tharaw mihn Rihkdom, mihn Goet,
Du mihne Seele, mihn Fleesch on mihn Bloet.

4. Quöm' allet Wedder glihk ön ons tho schlahn,
Wy syn gesönnt by een anger tho stahn.

5. Kranckheit, Verfälgung, Bedröfnös on Pihn,
Sal vnsrer Löve Vernöttige syn.

6. Recht as een Palmen-Bohm äver söck stöcht,
Je mehr en Hagel on Regen anföcht.

7. So wardt de Löw' ön onß mächtich on groht,
Dörch Kryhtz, dörch Lyden, dörch allerley Noht.

8. Wördest du glihk een mahl van my getrennt,
Leewdest dar, wor öm dee Sönne kuhm kennt;

9. Eck wöll dy fälgen dörch Wöler, dörch Mär,
Dörch Yhß, dörch Ihsen, dörch fihndlöcket Hähr.

10. Anke van Tharaw, mihn Licht, mihne Sönn,
Mihn Leven schluht öck ön dihnet henönn.

11. Wat öck geböde, wart van dy gedahn,
Wat öck verböde, dat lätstu my stahn.

12. Wat heft de Löve däch ver een Bestand,
Wor nich een Hart öß, een Mund, eene Hand?

13. Wor öm söck hartaget, kabbelt on schleyht,
On glihk den Hungen on Katten begeyht.

14. Anke van Tharaw dat war wy nich dohn,
Du böst mihn Dühfken myn Schahpken mihn Hohn,

15. Wat öck begehre, begehrest du ohck,
Eck laht den Rack dy, du lätst my de Brohk.

16. Dit öß dat, Anke, du söteste Ruh'
Een Lihf on Seele wart vht öck on Du.

17. Dit mahckt dat Lewen tom Hämmlischen Rihk,
Dörch Zancken wart et der Hellen gelihk.

LSA Chapters

LSA chapters are a great way for LSA members to get involved, play with and for each other, try something new, and meet the lute community in your area. This is a support system for sharing information and enjoying lute music. To find a chapter near you, or even start one in your area, please contact:

Outreach Director
Ryan Closs, rclossmusic@gmail.com

Rocky Mountain Chapter
Covering Colorado, Utah, Idaho,
Montana, and Wyoming
Contact: Scott Saari ssaari@gmail.com

Midwest Chapter
Covering Iowa, Indiana, Illinois,
Missouri, Michigan, Minnesota, and Ohio
Contact: Braedon Hoffman hofmann12@yahoo.com

Chicago Chapter
Contact: Joel Spears jtspears@comcast.net

New England Chapter
Covering Maine, Vermont,
New Hampshire, Massachusetts,
Connecticut, and Rhode Island.
Contacts: Lyn Abissi labissi@choppedonions.net

New York Chapter
Contact: Ryan Closs rclossmusic@gmail.com

Philadelphia Chapter
Contact: John Orluk Lacombe
john.orluk@gmail.com

San Francisco Bay Area Chapter
Contact: Mike Peterson lutedad3@gmail.com

Washington, DC, Baltimore, and Virginia Chapter
Contact: Michael Stover
lutesocietydc@gmail.com

It Isn't Always a Tieffenbrucker

The Rediscovery and Restoration of the Only (Known) Surviving Lute by Joseph Hellmer (Füssen, 1601)

The Historical Background of the Hellmer Lute and its Restoration by Nico van der Waals

Sigrun Richter

See Digital Supplement *No. 13 (hereafter DS) on the LSA website for more pictures and more about this lute: "The Joseph Hellmer Lute in the Lazzari Collection/Flute Museum" and "The Joseph Hellmer Lute as Witness to the Rebirth of Early Music in Italy in the 1960s."*

Restoration—Conservation—Reconstruction

The restoration of an historic instrument is not merely a challenge of craftsmanship. It requires an extensive background knowledge of how changes in material and structure affect the sound—the construction and structure using the materials at hand, but above all, a knowledge of the history of the construction of the instrument itself.

It is essential to keep this goal in sight when dealing with the actual condition of the instrument under restoration. We could simply keep it in its current condition, analyze it, learn from this analysis, and then stabilize the instrument. Thus we keep an actual example of the instrument as a piece of history.

Alternatively, the goal in the restoration could have been to return the instrument to its "original" form, insofar as that original form can be determined. This does not mean that the instrument can once again be played, but its historical worth would be retained.

A third possibility is making the instrument once again playable, in a manner as close to its original sound as possible, using the latest historical research. Here musical background knowledge is a requirement, as well as a working partnership with musicians who can play the instrument in a historically informed manner.

All three goals require the accepting of an extremely high degree of responsibility, and respect for an actual historical survivor. Each of these choices is a tightrope walk, and the choice depends on the condition of the instrument—what is actually possible, and is also worth the effort, and what are the wishes of the owner/restoration initiator.

The Instrument and its Initial Condition

Gianni Lazzari showed us (Sigrun Richter and Nico van der Waals) his historic lute and asked if it was restorable. He delivered the instrument with the intention that it should be restored to be playable. The nine-course lute (figure 1 and figure 2) had a shell of shaded yew, made of twenty-five staves. The remarkably beautiful material was skillfully worked but had obviously suffered a great deal over the centuries—the shell's depth appears to have been reduced. Apparently, the upper ribs were planed down on numerous occasions, especially toward the end cap, in order to correct the string action, which was too high. It looked like the string tension had been too high for a considerable time and the instrument was probably warped as a result. (See figure 3 in the *DS.*)

Figure 1

Figure 2

The rose was not original (figure 2 & figure 3); it was inserted at some later date. Its style is typical of the work of Peter Harlan or Hans Jordan of Markneukirchen, evidence of whose repairs can be found inside the instrument.

It was only possible to see if the soundboard was original by opening the lute. The neck and pegbox were clearly not original and neither was the large bridge—probably also the work of Hans Jordan. Even after Jordan's repairs (in 1937), the lute's tension probably was too high, as demonstrated by later repairs.

Traces of very thick strings (probably Fisoma brand) confirmed our suspicions about high tension. Lighter strings similar to those used on original instruments were not developed until the late 1960s. This development greatly influenced lute building of the period.

A brand mark was found on the end cap of the lute, showing the initials "MD" or "MB" (figure 4). Since the end cap (like the upper ribs) had been planed down, the second letter is not entirely clear and remains an open question.

Repairs, Alterations, and Other Previous Openings, Discovered upon Opening the Instrument

The removal of the soundboard proved very difficult, as thick liners had been glued around the edges on the inside of the shell. These are not commonplace in traditional construction. In-

Figure 4

creasingly, we had doubts about the quality of the soundboard, and if, indeed, it was original. It was doubtful whether it would prove usable. The clumsy, heavy bridge was, in any case, far too heavy for a good-sounding instrument and would have to be removed.

Dowel holes were revealed, as well as traces of a guitar bridge for six strings. As was common in the nineteenth century, the guitar strings were fastened with bridge pins. For static "stabilization," bridges were underlayed with an additional wooden layer. It became clear that the entire soundboard had this kind of additional layer of wood, almost like a laminate, and it was no longer removable (figure 5 *DS*). We did not think it would sound good.

The uppermost layer of the soundboard was clearly quite old, but not necessarily original (*DS* figure 5). From the inside, it becomes clear that the soundboard was not well made. Through all the interventions and alterations over the centuries—the many repairs, a conversion to a "guitar-lute" and then back to a nine-course lute with very high tension (Jordan)—the top has been unequivically destroyed beyond repair. Since the resultant sound would never be good enough, it could not be used in the restoration.

The only element that could be restored was the shell. This does preserve essential elements to produce a lovey sound, and retains the tonal characteristics of the lute. Additionally, it is beautiful.

The bridge, neck, pegbox, pegs, and the soundboard, together with its rose all had to be newly made.

Repair Labels

Figure 6

Inside the lute there were seven labels from repairs or conversions, reproduced here in chronological order. (figure 6).

1. Johann Christian Hoffmann / Königl. Poln. Und Ch[ur] / fürstl. Sächsischer Hoff / Instrumenten und Lauten / macher. Leipzig 1721. / Repariert.

Johann Christian Hoffmann (1683–1750) lived in Leipzig. He was the son and pupil of Martin Hoffmann and was regarded as one of the most accomplished masters of his time. In addition to his outstanding lutes, he left behind many exquisite string instruments. He was a friend of Johann Sebastian Bach and was internationally known for the noble sound of his instruments (von Lütgendorff, 220). The label's authenticity has been confirmed by Klaus Martius of the German National Museum in Nuremberg.

2. No / Wilhelm Philipp Voit / Orgel u. Instrumentenmacher / in Leipzig / 1803. Repariert

Wilhelm Philipp Voit (Schweinfurt, 1776–Leipzig, 1816) opened his own workshop in Leipzig following his apprenticeship as an organ and instrument builder at his family's workshop in Schweinfurt. It closed after his death (MGG website).

3. Reparé par [M]ühry / facteur d'org[ue] à Vevey [no discoverable year, see below]

Hans Jacob (Jean-Jacques) Mühry (Riehen/Basel, Switzerland, 1764–Valence, France, 1816) was the son of Samuel Mühri (baptismal register). He married Marie Cherix in 1793 in Lausanne, where he worked for many years as an organ and piano builder in the famed workshop of Jean-Jacques Zimmer. Between 1790 and 1796 he was the organist in Lausanne's Saint-Laurent Church. In 1806 he built the organ in the Chateau d'Œx, and after that he stayed in Vevey for several years (Burdet 1972 and 1963). The repair label can thus be dated to the period 1806–1810.

4. Repariert von Alois / Suter in Niederurnen / Ct. Glarus. 1860

Alois Suter (1809–1892) from Neider-Urnen, Brunnen, Näfels, Switzerland, was active between the years 1842 and 1870. Lütgendorff mentions him as a Swiss violin maker, probably self-taught, with a certain amount of natural skill. He preferred a larger model with simple, unsubtle lines. His marquetry, by contrast, is always very fine, although the scrolls always look as if they have been crushed from above. The soundboard wood is fine-grained spruce and the maple back cut from close to the bark. He was at his worst in varnishing, undercoating all of his violins with a walnut stain and painting over them with dark shellac. Despite this, his violins often sound quite good. [Er bevorzugte ein großes Modell von plumpen Umrissen. Sehr fein sind stets seine Einlagen gearbeitet, während seine Schnecken aussehen, als ob sie von oben her zerdrückt wären. Das Deckenholz ist feinjährig, der Ahornboden nach der Schwarte geschnitten. Am schlechtesten

fand er sich mit dem Lackieren zurecht. Er grundierte seine Geigen mit Nußbaumbeize und überstrich sie dann mit dunklem Schellack. Trotzdem klingen seine Geigen oft recht gut.] (von Lütgendorff, 503).

5. [Printed] Michael Wach / Werkstätte für / Kunstinstrumentenbau // München [address added by hand] Neuturmstr. 10, 1935. Repariert

Michael Wach (b. 1874 in Munich, death unknown) was the son and pupil of Hans Wach, who in turn had learned his craft in Mittenwald. Wach was a builder of zithers, guitars and lutes (von Lütgendorff 547).

6. [Printed with emendations by hand] the original label shows: (handwritten) rep. u. Um, (printed) GEBAUT VON / HANS JORDAN / MARKNEUKIRCHEN 1937

Hans Jordan (1905–1979) was a pioneer in the revival of lute building in the twentieth century. He trained as a gamba and lute builder under Peter Harlan, among others. In addition to his primary activities as a luthier, from 1949 to 1954 he served as director of the Musical Instrument Museum in Markneukirchen (Museum Markneukirchen website).

7. [Printed] Enrico Piretti / LIUTAIO / RIPARÒ IN [handwritten] Bologna, Piretti Enrico // [printed] ANNO [handwritten] 1958

Enrico Piretti (Bologna, 1911–1993) was a well-known Italian maker of classical guitars and violins. In 1949 he won the Concorso Internazionale di Liuteria di Cremona (Amati).

However, where is the original maker's label, and what does the mark "MD" mean?

Analysis

The Shell

After removing the top, we discovered three additional bars transverse to the ribs, added for additional strength (*DS* figure5).Much of the gauze had been glued over, some in the distant past. All repair and conversion labels were pasted onto the gauze. In this state, the shell could not vibrate freely.

Figure 7

The uppermost rib lacks the proper height—it is significantly smaller than the others. Because of this the entire body appears to be flat. (figure 7) The proportions of the shell are not quite right, thus not providing the body the space needed for a harmonious relationship of height, width, and length throughout the instrument. The goal of a depth of c. 14 cm was set. Supplementing the last rib, to make it the same height and width as the others, was possible.

The proportions of the bowl imply that the original instrument must have been an eight-course alto lute in renaissance G. The traditional proportions also imply a string-length of c. 60 cm (2 Füssen Feet).

An alto lute like this instrument would have been too small to have been converted into a baroque lute, as was common with larger lutes. Since this instrument was spared the change, most probably Johann Christian Hoffmann simply repaired the instrument (as his label indicates) rather than converting it.

In the nineteenth century (see labels: Voit 1803, Mühry 1806–10, and Suter 1860), the lute travelled from Leipzig to Switzerland. This is also the time span when the instrument was converted into a guitar-lute. The holes for the guitar bridge, visible only after the removal of Hans Jordan's heavy bridge, are evidence for this. His conversion caused the greatest amount of damage to the instrument.

In 1935 when repairs were evidently necessary, the lute was brought to Munich probably already, in its guitar-lute form. At that time, as interest in historical instruments and historical instrument making slowly grew, Jordan tried to reconvert the instrument back into a lute. But knowledge of historical stringing and string tension was minimal—lighter strings were still unknown. So Jordan's work was too heavy, leading to further damage to the light and delicate body, as well as to the sound.

This led then to yet another necessary repair in 1958 by Enrico Piretti. From this we know that (if not how or when) the lute had come to Italy.

The Neck

The nonoriginal core for the neck is thick maple, and too heavy. Parts of the original neck block are still there but an additional piece was inserted to make it larger and to reinforce the bowl. This is apparently one of the results of Jordan's conversion from the guitar-lute into a nine-course lute. The joint between body and neck was made wider to make room for the nine courses, which meant that part of the shell was sawn off, in order to allow for the necessary width. At this point new yew, strip by strip, was

Figure 9

Figure 10

added to the shell. The large nine-course pegbox was also fitted in at an too great an angle. It could no longer be used, as was also the case with the pegs, which were too thick.

Plan for the Restoration as an Eight-Course Lute

After dismantling the interior of the bowl the uppermost rib was supplemented to fill the missing section (*DS* figure 8 & figure 9). Similarly, the ribs at the beginning of the neck were extended to the proper length, strip by strip, as close as possible to the original coloring appropriate for eight courses (figure10).

The neck was no longer usable. Only part of the original neck block was used. The new neck will be reconstructed in its original size, made from well-seasoned, light cedar overlaid with a 1.2 mm ebony veneer. The neck was then be joined to the neck block using the traditional methods.

A new pegbox, made of maple with an ebony veneer, was prepared and renaissance-style pegs of boxwood were turned and stained. The wood intended for the soundboard had been aged for forty years, and so was already darkened. It was originally intended for restoration of another lute. but was not needed, and was perfectly suited for this lute. It could be resized in length and width to suit an eight-course lute.

The rose is a copy of the original Greiff Rose, typical of the prevailing style of the period and of Füssen lute makers, and so was appropriate for this restoration.

A new bridge was cut from walnut, and body frets were newly made and glued on.

Discovery and Reconstruction of the Original Label

Lute makers's labels are normally placed in plain sight, directly beneath the rose. The present lute had both the labels of Alois Suter and Johann Christian Hoffmann in that position. Our assumption is that a luthier like Hoffmann would never have been so disrespectful as to paste over the label of a colleague. Could the label have simply disappeared beneath the many layers of gauze or, in fact, be hidden beneath another label after all?

When removing of gauze and paper, moisture must be assiduously avoided, as this would damage other labels or make the centuries-old ink smudge into illegibility. The risk was too great, and a spectrographic analysis produced no satisfactory answers—there were simply too many layers of paper, gauze, and glue, one on top of the other.

Alois Suter's label, however, had become slightly loosened in one corner, and this label was in the correct position for the original maker's label. A first attempt to remove Suter's label with an extremely thin spatula suddenly revealed additional writing. The first thing we were able to decipher was "in Fießen"—Füssen was the place of origin! Further careful treatment revealed more and more handwriting. Now we could read "Hellmer in Fießen."

The lower part of the initial letter of the first name was missing, as was the date. However, after the complete removal of the Suter label, we discovered stuck to its reverse side and shimmering through a fine layer of glue, the missing part of the original label (figure 11 and figure 12). We first could see the year 1601, and then the lower parts of the letters. Since the tops and bottoms of the letters lined up perfectly, it was clear that these were not remnants of two different labels, but two parts of the same label. This meant that the date too was original. Finally the entire label was readable:

J[oseph] Hellmer in Fießen / Anno 1601.6.

The number six after the year might be interpreted as a kind of serial number. The label (80 mm x 20 mm) had clearly been covered with gauze and then with Suter's label. Hellmer's label was, for the most part, pasted directly onto the wood and original parchment of the shell.

Now we knew, finally, where, when, and by whom the original lute was built. This knowledge also confirmed the proportions we discovered, as they were clearly within the traditional standards of lute making in Füssen, specifically that the shell's depth should be a little less than half of its width, and the string length should be about double its width, and the width of the soundboard is in fact one Füssen foot (c. 30 cm), and the string-length should then be about two Füssen feet (60 cm) with the depth of the body less than one half of one Füssen foot (14.3 cm). Kai Schupp describes these typical proportions in his account of his

Figure 11

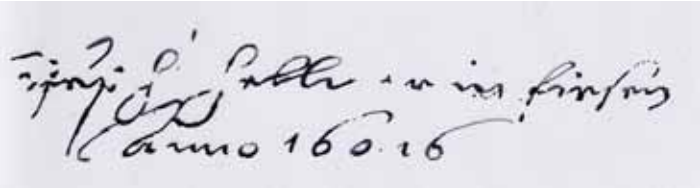

Figure 12

restoration of a lute by Petrus Hellmer (Füssen, 1614) made in 1988–89 (Schupp).

The brand mark "MD" on the end cap was still puzzling, especially as it does not match with the undoubtedly original label now clearly in view under the rose. It cannot really mean Magno Tieffenbrucker (or Dieffobruchar) as the original builder of the lute. A brand mark could have been affixed subsequent to the actual building, or it could have been the mark of one of the owners. It is important to remember that the brand marks of famous builders, such as Tieffenbrucker were often forged in an attempt to increase the value of an instrument. Makers' workshops were often large companies, organized collaboratively, working on semifinished elements, so it is possible that another lutemaker with these initials may have had a hand in the completion of this instrument. However, normally only the workshop's master maker would sign the finished instrument. The label and brand mark should be from the same master maker, which is not the case here. It is also possible that another maker with the initials "MB" or "MD" carried out further repairs, not otherwise noted, and signed the lute with his brand mark. All of these possible solutions are, however, speculative and unverifiable.

Restoration

Additional photos taken during the restoration can be see in Digital Supplement *No 13, p. X.*

Proposal for Stringing the Lute

The best, most authentic sound comes naturally from gut strings, but because of their increased durability and the really fairly similar sound, we preferred to use Nylgut strings. We chose a tension that is not too high—on average, about 5 kp per course, with the chanterelle at 3-3.5 kp. This tension should not be exceeded in the future, in order to preserve the lute in good condition.

Masters of Lute Making: The Hellmers of Füssen

The present lute is the only known instrument from the Füssen lute maker Joseph Hellmer still in existence. Unfortunately, there is very little additional information concerning Hellmer. Most of the documents relating to him were probably lost in the chaos and devastation of the Thirty Years' War (1618–1648) and the recurrent outbreaks of the plague, all of which made a large impact on Füssen. The Hellmers were a lute-making family, whose history of instrument building can be traced from the sixteenth into the eighteenth century. Joseph was one of the eighteen masters who started a luthiers guild on April 20, 1606. In Füssen between 1555–1618 the number of luthiers and lute building increased dramatically. The guild probably seemed vital to protect the local natural resources, particularly the yew wood that grew in the woods near Füssen and was frequently harvested for lute building. "After the strong growth in the craft of the lute maker, there were now eighteen masters here. A few years before there were three or four. Before then the masters worked without a guild, teaching apprentices and journeymen." [Nachdem ein Handtwerckh der Lauttenmacher alhie zue Füessen, ietzt, ain Zeit hero höchlich übersetzt worden, in deme an iezo Achtzehn Maister alhie, vor wenig Jahren aber, nur drei oder vier gewesen, und dises Handtwerckh bis dato, ohne ainiche Handtwerckhsordnung gelebt, gearbait, Lernjungen und Gesind gehalten] (Layer, 15).

Füssen was on its way to becoming a major center for lute making. Joseph's father, the luthier Magnus (I) Hellmer from Horn (Schwangau), was granted citizenship through his marriage to the daughter of a citizen of Füssen. As we read in (Layer, 16) he was considered a skilled master of his craft. He died in 1606, just before the masters of Füssen formed their guild.

Joseph married "Anna Filser a.d. Khniebiß / Niederhofer Pfr." The pair had seven children: Catharina (b. 1599), Magnus (III) (b. 1600) (Vannes, 165), Laurentius (b. 1602), Maria (b. 1605), Regina (b. 1606), Anna (b. 1609), and Maria (b. 1611) (Pfarrmatrikel). In a notice from 1616, Abbot Martin Stempfle records the sale of a garden to Joseph, another sign of his comparative prominence both in Füssen and as a luthier. "On 4 July, 1616 I sold a vegetable garden on our Ziegelanger [a quarter, or street in Füssen, apparently still in existence as the Ziegelanger Weg] to the lutemaker Joseph Hellmer for 70 florins." [1616, den 4. July hab ich Joseph Helmers Lautenmachers ein Krautgarten mit vier eingezeinten Strangen p: 70fl abkaufft. Ligt bey dem Zieglstadl as unserem Zieglanger ad es originale" (St. Mang)].

In 1612 Joseph joined with thirteen other luthiers in signing a letter of complaint to his own brother Magnus (II) (1570–1635) concerning the use (or misuse) of yew wood. Magnus had been involved in the illicit yew trade, selling large quantities from the local woods (Ettaler Forst) to dealers in other countries. He had also helped himself to quite a bit of this ill-gotten yew for his own purposes. As all of the luthiers depended upon the yew for the lute ribs—their livelihoods thus depended upon it—their letter of complaint was sent to the Prince-Bishop Heinrich von Knöringen. Von Knöringen consulted with Duke Maximillian of Bavaria upon the matter. (see figure 24 *DS*). Hochstift Augsburg, Neuburger abgabe akten 2384, Last page of the letter concerning the complaint about the misuse of yew wood, July 27, 1612:

> [...]auß dem Etalischen Gebürg [...] auch Mang Hellmer, ihr Mithandwerkhßgenoss zue Füessen, welcheß Eibenholz alßdann nacher Engellandt unnd sogahr dem Erbfeindt christlichen Nahmenß zuegefiert werden solle [...] Abtreibung deß Eibenholzeß abgeschafft unnd ihnen die Lautenspän [...] gevolgt werden möchten

Magnus Hellmer, confronted with his misdoing, apparently served his sentence willingly. In 1629 he was serving as mayor of Füssen (Layer, 20, 57-58).

The youngest of the three Hellmer brothers, Petrus, born between 1580 and 1590, married Anna Rehm in 1611. Anna seems to have been one of the daughters of Hans Rehm, the chairman of

the lute makers' guild in 1606. In 1611 Petrus was admitted as a guild master. When in 1623 he was faced with publicly announcing his Catholic allegiance he refused and left Füssen for Kempten (Layer, 143). All trace of him is lost after this point, and it is presumed that he died during the chaos of the Thirty Years' War. One of Joseph's sisters, Regina, married the luthier Hans Burkholzer from Trauchgau, who was thereupon granted Füssen citizenship (Layer, 117).

Other Hellmer Family Lutes

A lute by Magnus Hellmer of Füssen, dated 1609, is in the collection of the Hessiches Landesmuseum in Darmstadt. It was restored as an eleven-course lute with twenty-three yew ribs and a string length of 69 cm. The design of the rose is identical to the one by Laurentius Greiff, supporting the choice of a soundboard with the same rose for the restoration of the Hellmer instrument. The Darmstadt lute is unfortunately not in a playable condition.

An additional lute by Magnus Hellmer, once held by the Schlossmuseum Büdingen (inv. no. 1371), can no longer be located. The archive has closed, and the archivist has retired. It is possible that it has either been sold or has otherwise passed into other hands. The label of this instrument (only partially readable) is: Magnuß Hellmer zue / fiessen 16[??] (Hellwig, 448). Apparently, the body of this instrument had similar proportions to our Hellmer lute. The soundboard has the brand mark "M†H," bringing to mind the brand mark of Michele Hartung, who probably came from Füssen and worked in Padua. The initials are consistent, but is the brand mark authentic? As we have seen in Magnus's Darmstadt lute, there is no brand mark. Kai Schupp has also noted this possibility (Schupp, 140).

Schupp's photos, used by Andreas Schlegel in his online article, along with a detailed description of the stringing, show a bridge with a strange proportion to the belly, and a neck that seems oversized for such a small body (Schlegel). When was the lute converted from an original eight-course instrument into a twelve-course lute—perhaps by Michele Hartung, who changed the top and added his own brand mark? In most cases Hartung placed his brand mark on the end cap of the instrument, and not on the soundboard. This is all speculation, of course—the observations have been made variously by Schupp, Schlegel, Hellwig, and by Klaus Martius (Martius)—and, as the instrument is lost, it will remain speculation.

In the collection of the Museum für Kunst und Gewerbe in Hamburg there is a lute by Petrus Hellmer of Füssen, 1614. It is a tenor lute with thirty-five ribs, converted into an eleven-course baroque lute, possibly in 1710 by Johann Ulrich Beuthner. It has a repair label: "Johan Ullrich Beuthner / Renoviert in Hambrg ao. 1710" (Schröder, 41).

Another lute by Petrus Hellmer, 1617, is held in the Museum Elisabethenburg in Meiningen. The label is essentially unreadable. This is a seven-course tenor lute with twenty-three yew ribs that was converted into a guitar at some point in the past, and was reconverted and restored as a lute by Claus Voigt in 1984/5.(Burguéte ff. 13) It is, unfortunately, unplayable.

Final Assessment

The lute by Joseph Hellmer seems to have always attracted musicians to it. It appears that it was played for almost its entire history, regardless of its condition. The countless repairs, reconstructions, and conversions are witnesses to this. Sadly, the conversion to a guitar-lute was quite destructive, though certainly in harmony with the early romantic zeitgeist. It is impossible to tell whether Rapp had already bought the [guitar-]lute from Wach in Munich in 1935, and then had it reconverted to a lute, or whether he bought it directly from Jordan.

It is astounding, and at the same time wonderful, to hear its sound again today. Despite the initial, depressing condition of the lute, today it speaks as a mature instrument from the hand of a master—not at all as a newly built copy. We believe it sounds today the same as it did then, even if we cannot say this with absolute assurance. To preserve the lute, the tension should never again be increased. Further interventions should be avoided, as the shell would not be able to withstand this.

We are delighted to be able to return the lute with such a well-balanced sound and with a harmonious appearance.

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Illustrations

Photos, figures. 1, 2: Roberto Regazzi.

Photos figures. 3-23; 25-29: ©Archive: Museo del Liuto, Sestino (AR), Italy.

Sigrun Richter; Lautenatelier im Taunus, Usingen, Germany.

Some Notes on Rasgueado

Monica Hall

I hope that Pablo Zapico will not mind if I comment on some things in his short article "The Rasgueado Technique, Part 5: Introduction to Historical Rasgueados: Trillo and Repicco." *LSA Quarterly*, Vol. 54 No. 4, 2019. The original sources are extremely complex both bibliographically and in the information they attempt to impart.

Foriano Pico

Gary Boye has proved beyond reasonable doubt that Foriano Pico's *Nuova scelta di sonate per la chitarra spagnola* was printed in 1698 and is a pirated edition of Pietro Millioni's posthumous *Nuova corona d'intavolatura di chitarra spagnola* printed in 1661, a more reliable tablature. The third digit of the date on both surviving copies of Pico's book is illegible. (Gary Boye, "The Case of the Purloined Letter Tablature: The Seventeenth-Century Guitar Books of Foriano Pico and Pietro Millioni," *Journal of Seventeenth-Century Music,* Vol. 11, No. 1 [2005]).

What seems to be the earliest surviving description of the *trillo* is found in Millioni's *Seconda impressione del quarto libro d'intavolatura di chitarra spagnola* (Rome: Guglielmo Facciotti, 1627). It reads as follows:

> When the sonatas are found notated with trilli, note that the long stroke marks are full strokes, and the ts are strokes played as trilli, because to play a trillo four strokes are given, one down, one up, one down and another up quickly…. When there are eight ts, two trilli should be played, and when there are twelve ts, three trilli must be played. Note that these trilli are played with the index finger, sounding all the strings up and down in groups of four quickly as said above.
>
> Quando si trouaranno delle sonate intauolate con Trilli, bisogna auuertire, che quelle botte grande sono botte piene, e quelli t, seruono per botte per far trilli, perche per far'un trillo si dà quattro botte, cioè vna in giù, vna in sù, vna in giù, e l'altra in sù ma prestisiimo; [però si trouaranno quattro t, vno in giù, vno in sù, vna in giù, e l'altro in sù, quali seruono per un trillo], quando si trouarà otto t, si deue fare doi trilli, e quando si trouarà dodici t, si deue fare tre trilli; auuertendo, che dette trilli vanno fatti con il deto chiamato indice, toccando però tutte le corde all'ingiù, & all'insù di quattro in quattro botte, ma però prestissimo, come di sopra si è detta.

See the example at the bottom of this page. Most of the little *battute* booklets printed during the seventeenth century are derived from Millioni's works. None of them are particularly helpful.

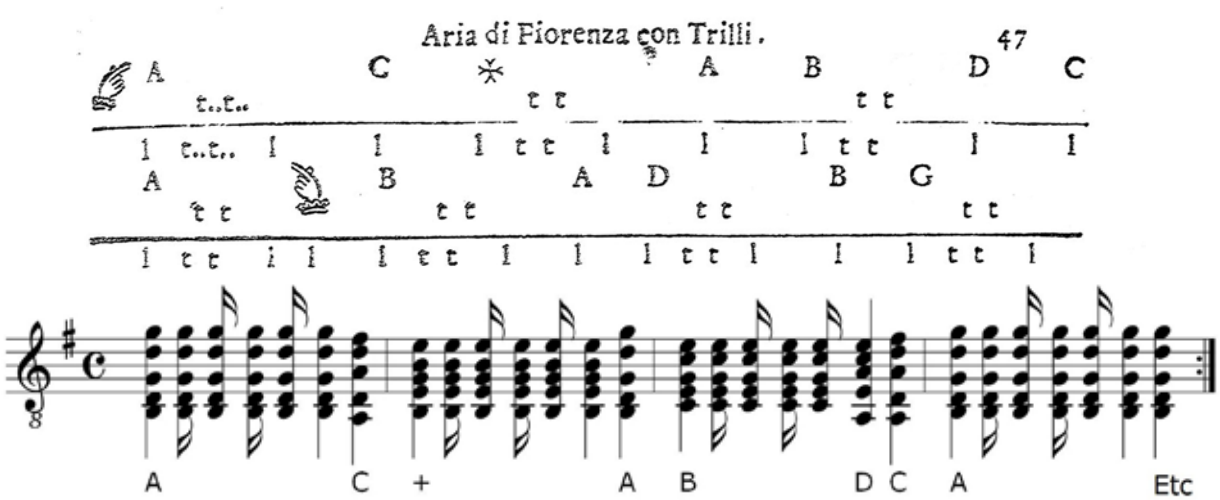
Foscarini

Zapico's translation of the quote from Foscarini might be misleading—the word *trina* does not indicate that a triplet should be played., but that there are three strokes. The full quote reads as follows:

> Concerning the *trillo*, it should be noted that a stroke is made with the thumb and middle finger. For example A: ┬┴ where the thumb plays a downstroke followed by an upstroke and the middle finger does the same. The trillo is played in this way when a percussive ornament is required.
>
> E circa il modo del trillo è auuertire, che col dito police, & medio si farà una botta. Per essempio. A: ┬┴ che farà in giù polica, & in sù con l'istesso police; & similmente col medio, & questo modo di percussione trina, si dimanda trillo.

Trina does not mean triple time. Literally it means "lace," and the verb *trinare* means "to deck with lace."

Incidentally, these instructions occur for the first time in Foscarini's earlier book, *Intavolatura dei chitarra spagnola. Libro secondo* (Macerata: Gio. Battista Bonomo, 1629), which in turn is a plagiarized version of an earlier book by Colonna.



Aria di Fiorenza, *Quarto libro*, p. 47.

Corbetta

Corbetta does actually describe the repicco a bit more clearly in his earlier book *De gli Scherzi Armonici* (Bologna: Giacomo Monti & Carlo Zenero, 1639):

Repicco

> Particularly in the Ciaccone [on pages 13-15], where I have indicated that a repicco should be played, there are some long stroke signs. Here it is intended that the thumb should be used, and whichever finger is most convenient for the others but the middle finger [the longest] will be best. The strokes should be played equally, down and up.
>
> Particolarmente nelle Ciaccone, oue hò posto per far'il repicco, alcune botte longhe, s'intenderà per quelle il deto grosso, e per l'altre qual deto più aggrada, ma sarà meglio il più lungo, dande le botte vguali tanto in giù, quanto in sù.

Corbetta's description is similar to those found in many of the little "teach yourself" alfabeto books. That found in Tomasso Marchetti's *Il primo libro d'intavolatura* (Rome, 1660) is especially helpful:

> The repicco is made giving four strokes, that is two down and two up. The first stroke is played downwards with the middle finger and the second down with the thumb; the third stroke is played upwards with the thumb and the fourth up with the index finger playing however [with the index finger] only the cantino, or first course. One repicco equals two strokes.
>
> Per far vn Repicco si danno quattro botte, cioè doi in giù, e doi in sù, la prima in giù và data con il medio, la seconda in giù và data con il pollice, la terza in sù va data con il pollice; la quarta in sù va data con l'indice, toccando però solo il Cantino, quale è la prima corda, & vn repicco serue per doi Botte.

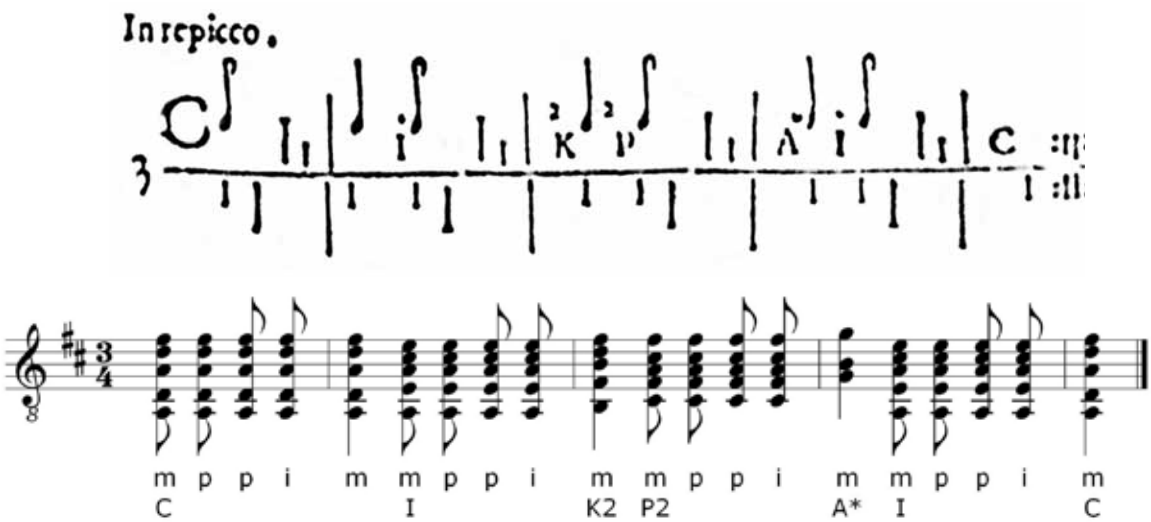
The only difference is that Marchetti has indicated that the last note of the four should be played as a single note. It is not clear whether this is also what Corbetta intended.

Commenting on the second Corbetta example, Zapico remarks that Corbetta "oddly calls the fourth and fifth courses the first and second." In fact, in Italian sources it is not unusual to find the courses referred to in the reverse order to what we are used to—something that it is important to bear in mind so as not to be caught out when studying them.

Corbetta also refers to the fourth course as the second in his much-disputed comment on stringing in the Italian preface to *La guitarre royale* (1671, 3):

> Note that you should put a slender octave [string] on the second [i.e., fourth] course which is D sol re [i.e., D on the middle line of the bass stave, a low D], because the two in unison do not make the harmony which my sonatas also call for.
>
> Auerti di mettere una piciol ottaua alla seconda Corda che e D. Sol re perche li dui unissoni non fanno Armonia come anche le mie sonate lo ricercano.

The problem with all these sources is that they attempt to describe in words things that can only be adequately demonstrated guitar in hand. Complete translations of many of the relevant texts, including those of Foscarini and Corbetta, can be found on my web page: www.monicahall.co.uk



Chiaccona sopra il C, p. 15, In repicco.

The Lute Forum

Comments from Lute Teachers

The Lute Forum is a column where you will be seeing comments from lute teachers and experienced players about various aspects of playing the lute and other historical plucked-stringed instruments. Contact column curator Douglas Hensley (douglashensley@shaw.ca) if you have questions or comments for future columns.

The current question is do you perform from modern editions of lute music or read from copies of the original sources? If you read from modern editions, do you find them online or in printed collections such as the complete works of a composer? Or do you make your own edition to play from? If so, do you look at all available versions of your piece before choosing one, or making a composite version yourself?

Martin Shepherd

Facsimiles

Lute players are lucky that they come from a modern tradition in which it is commonplace to read directly from the original notation instead of having to rely on a modern editor to do the transcription. (Few keyboard players are fully familiar with the notation used by William Byrd or his contemporaries, to the extent of being able to play fluently from original notation.)

The late Robert Spencer did wonderful work on facsimiles of English lute music—he had the idea that if there was a good facsimile available, people would no longer have to go to libraries and handle the precious original books, or try to obtain mcrofilms of the source. Also the player would not be at the mercy of modern editors, who might impose their own views on what the original text was. In the 1970s and 1980s Spencer produced (with Boethius Press) a series of high-quality facsimiles, complete with lists of concordances and biographical information. Excellent work in this vein was also done by Minkoff and Tree Edition. Sadly, many of these books are now out of print, but even so lutenists now have access to more facsimiles than ever before, thanks to the Internet, where many libraries are increasingly making their collections available in digital form. I should mention in passing that Albert Reyerman of Tree Edition has bequeathed all his editions to the lute world, available as free downloads from the LSA website at https://lutesocietyofamerica.org/resources/music/tree-editions/.

Facsimiles have the advantage that they provide (at best, but not always without qualification) direct access to the original. They promote appreciation of context—which pieces are adjacent in a manuscript, which are in the same handwriting, which bits were written earlier or later (color of ink), etc.

If facsimiles have a downside it is that people may be tempted to regard them as a kind of urtext as though the composers have given us a perfect rendition of their intention. There is a tendency to just play what you see, and as long as a wrong note doesn't jump out at you it might get overlooked. Even worse, some facsimiles are not quite what they seem—in some old "facsimile" editions the attempt to clean up the "white space" has led to important details (fingering dots and so on) being expunged. With printed editions there are often differences between surviving copies of the same printed books (including obviously manuscript additions/corrections, but also others), so there is perhaps no one "definitive" version to use for the modern facsimile.

Lutenists nowadays generally tend to perform from written music rather than play from memory. Facsimiles are hardly ever a workable source as a performance medium because they may be difficult to read, there may be awkward page turns, etc.

Modern Editions

Modern editions are something of a minefield. In terms of notation, some present tablature only, and some with a transcription on a single staff (usually aimed at guitarists), some with a parallel transcription in grand staff (usually aimed at keyboard players). An alternative strategy is to present two books, one in tablature and one in transcription. In any case, a transcription of lute tablature into mensural notation is very much a matter of interpretation (and has on occasion been done spectacularly badly). One advantage of the parallel transcription approach that deserves high praise is Arthur Ness' edition of Francesco da Milano, which presents the tablature in its original form (with no correction of errors, etc.) but with suggestions for amendments incorporated into the parallel grand staff transcription. This makes it very easy to see

both what the original text was and the editorial changes that have been made.

Practical Considerations

If the transcription is given in parallel with the tablature, even a short piece can involve page turns. Some can be placed on a music stand, some are too heavy or don't open flat. Some have full lists of concordances and critical commentary, some don't. Some are not "editions" at all, but just the result of someone copying (not always accurately) from original or even secondary sources.

Reasons Why You Might Want to Make Your Own Modern Edition

You can use whatever type of tablature you prefer. I prefer French tablature, because although I read all forms of tablature fluently, with French tab I can write in occasional reminders of fingering, etc., without any danger of confusing those figures with the ciphers of the tablature. You also have control over the layout (page turns, etc.).

Most important, it is an opportunity to study the piece in detail. It's not just the process of carefully copying something which helps to get it into your mind, it gives you a great opportunity to consider (at leisure, because you're not playing it in real time) possible errors in the original tablature. Personally, when playing intabulations, I always study the original piece on which the intabulation is based, sometimes making my own literal intabulation in the process. And with any kind of piece, I find it very instructive to make my own transcription in grand staff (or even open score), that I find very helpful in understanding the music and also in spotting errors. I should emphasize that what is important here is the process—looking at a transcription produced by someone else is not as good, and may even be misleading. You can never get too good at this: many of us have spent so many years staring at lute tablature that we get to be pretty good at seeing the musical content (voice leading, points of imitation or canon, etc.) without recourse to other forms of notation, but even then there are sometimes surprises when you actually go through the process of making a transcription.

Jacob Heringman

These days I usually make my own new editions (in Fronimo) for ease of legibility, my eyes not being quite as good as they used to be. But in past times I preferred to play from facsimiles, which I liked better for a number of reasons. I used to mark up the facsimiles, highlighting the tenor in a motet intabulation, for instance, correcting obvious (and not so obvious) errors, etc. But I would always pencil the corrections in a manner that allowed me to see what was originally underneath. The psychological effect of inking in the corrections and emendations in Fronimo (even if I make footnotes to say what was in the original) is that the corrections feel permanent somehow. I'd rather have half an eye on the original underneath the corrections as a useful reminder to keep an open mind and leave open the possibility of reconsidering the changes I've made. I find the resulting palimpsest to be richer and more rewarding to play from, if harder to read. I also feel that reading from the facsimile takes me closer to the music and the time and place of its printing; the "feel" of the experience is richer. These are all psychological factors and very much a matter of personal quirks.

Sarge Gerbode

Some people prefer sight-reading and performing from an original book or manuscript facsimile instead of from a modern edition. I suppose one can take a certain antiquarian delight in doing so, a sense of being immersed in history, as it were, and of course if there is no modern edition you feel you can trust, then maybe that's your only option.

However, where possible, I prefer to read from a modern edition. The reason is psychological. We humans have only a limited capacity to focus. There are a limited number of things we can fruitfully pay attention to at any one time. Original sources characteristically contain a fair number of errors and, especially in manuscript sources, the handwriting is not always the best. Even where there is fairly clear and error-free copy, if the ciphers being used are not 100 percent familiar, some mental energy will be expended in mentally translating them into more familiar ones. If part of my attention is engaged in correcting errors in an original source or in reading material that is even only slightly difficult to read, it leaves me with a lesser capacity to attend to my technique and interpretation of the piece. Having crystal clear, familiar, and easy-to-understand copy to read from gives me a better chance to perform it well.

If I cannot find a modern edition, or one that I can trust, my approach has been to go ahead and make one. Back in the day I used to get six-line music paper and write out the pieces I was go-

ing to perform, in my best possible handwriting, using ciphers that were as clear and unambiguous as possible. I have always felt that beaming the rhythm flags helps to clarify the rhythm, so I always did that. Nowadays there are many different kinds of lute software that can render a clear image in a familiar format, so I have thrown out my six-line paper and instead make editions that way.

Thus it was to make my own performance editions that I first started encoding lute music, using Fronimo software, trying to make the music as easy as possible to read for myself. I entered many pieces into Fromino before I decided I might as well share them with others, and that got me started on the lutemusic.org website.

Of course, for optimum performance, it is best to memorize pieces. Then there is no attention spent on reading them. The pieces we play best are undoubtedly the ones we have memorized, but given that we can't memorize everything, reading from very clear copy is the next best option.

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CDs

Au Monde

Daniel Zapico, theorbo

Alborada éditiones ALB001

Au Monde is a stunning addition to the small but growing library of solo theorbo recordings. Spanish native Daniel Zapico has compiled a varied program of French works, mostly his own transcriptions. The basis and inspiration for this is the "Vaudry de Saizenay" manuscript (Paris, 1699) that now resides in the municipal library of Besançon, France. This collection is a goldmine of seventeenth-century French lute and theorbo music, containing works by some of the best-known names of the era, including Antoine Forqueray (1672–1745), François Couperin (1668–1733), Robert de Visèe (c.1655–1733), and Jean-Baptiste Lully (1632–1687). According to the CD's notes, this voluminous manuscript was compiled over a number of years by four different scribes, but its namesake and principal contributor was politician and amateur musician Jean-Étienne Vaudry de Saizenay (1668–1742).

Mr. Zapico expresses the opinion that modern lutenists, theorbists in particular, have paid scant attention to a very important aspect of their instruments' legacy, the art of transcription. The "Vaudry de Saizenay" manuscript fundamentally relies on this art, demonstrating that it was a rampant practice at the time, and one that should be continued in the hands of modern performers. To this end, Mr. Zapico has applied his considerable knowledge and skill to adapting works from other sources to the theorbo. A few of these were lute or guitar pieces to begin with, like his adaptation of three movements from de Visèe's well-trod Suite in D Minor (a mainstay of modern guitar repertoire). Keyboard works are liberally represented here, too. Mr. Zapico has made his own adaptations of works by Forqueray and Couperin, including what is arguably his most famous work, "Baricades Mistérieuses" (which will also be familiar to guitarists everywhere). Only two out of the fourteen tracks on this disc were originally written for theorbo, both of them by de Visèe.

The CD begins with Mr. Zapico's own transcription of Forqueray's eponymous tribute, "La Couperin," originally for viol and continuo. From the very first notes, I was transfixed. Mr. Zapico's technical command of the theorbo is unassailable, his interpretations at once elegant and passionate. The instrument's re-entrant tuning (the first two strings are an octave lower than they would be if tuned in order, making the third string its highest sounding) enables him to achieve harp-like effects that are used liberally and effectively. A particularly startling example of this may be found in the later variations of Michel Lambert's (1610–1696) passacaille/aria, "Ma Bergère est tendre et fidelle." The piece begins with a sedate, literal rendering of the original, but as it progresses, the variations gather momentum to the point of a thrilling, explosive cascade about three minutes in.

Whether he is interpreting simple melodic works, like Couperin's "Les Bergeries," or engaging in wild flights of virtuosity as in the aforementioned piece by Lambert, Mr. Zapico keeps us enthralled with his honey-hued tone and velvet-smooth technique. He seems to be coaxing us to fall in love with the theorbo the way he did the first time he encountered one, in his teens. Indeed, according to his biography (you can read it at danielzapico.com) he began specializing in it at about age sixteen. This CD is certainly a vivid reflection of his affection for the instrument, and I suspect significant resources were lavished on it. The recording venue was the Studio de l'Orchestre national d'île-de-France, a top-tier professional studio in Paris that has produced recordings for many international record labels. The technical quality of the recording is outstanding. The sound has presence, richness, heft, and detail without muddying it in unnecessary ambiance, all set against a dead-silent background. The net result is organic and natural, something that is deceptively difficult to achieve in the studio.

The disc comes packaged in a unique way (at least, not one I've ever encountered, and I was involved in the retail CD business for quite a number of years): it's embedded in a thick foam surround in an equally thick box. The booklet (if you can call it that) is a single folded sheet reminiscent of the back of an LP jacket, except bigger. On one side of this sheet are the descriptive notes (written by Mr. Zapico) in three languages, and on the other, a glossily embossed facsimile of the tablature for Lully's "Assez de pleurs."

Alborada éditiones is Mr. Zapico's own record label and this is, so far, its only catalog entry, though I certainly hope not the last. However, this has an unfortunate effect on the CD's availability. So far as I could determine, it can only be purchased from the label's website (alborada-editions.com), or streamed from Spotify and Deezer (though you might not get full sound quality, depending on how the music is encoded on these services). Even considering these restrictions, I wholeheartedly recommend this recording, so please do take the trouble to experience it.

Howard Kadis

The Mad Lover

Thomas Dunford, lute; Théotime Langlois de Swarte, violin

HMM 902305

"Great wits are oft to madness near allied, and thin partitions do their bounds divide," so said Elizabethan poet John

Dryden. *The Mad Lover* began life around 1616 as a comedy by Shakespeare's contemporary John Fletcher. While this CD centers on melancholy love, the result is pure beauty, impeccable music making, and the perfect match of violin and lute.

Thomas Dunford discovered the lute at age nine thanks to teacher Claire Antonini, and pursued studies at the Paris Conservatory and later at the Schola Cantorum. He has performed worldwide as a soloist and as part of various ensembles, playing a Giuseppe Tumiati 1993 lute. Théotime Langlois de Swarte studied at the Conservatoire National Supérieur de Musique et de Danse de Paris and also has many performances under his belt. Passion and eclecticism are the words that describe his playing. His efforts have won wide acclaim and a 2019 Diapason d'Or for the album *Opus 1.* He plays on a 1665 Jacob Stainer violin.

It was not so much madness as eccentricity that characterized the Eccles family. "The Mad Lover Suite: Ground. Aire V" by John Eccles is taken from his incidental music to *The Mad Lover*. It opens with a descending bass line leading to a repeated harmonic progression. The violin adds varied and silky melodies above, and the ensemble interplay adds the right amount of synergy. The alternation between major and minor sections adds to the poignancy and beauty of the work.

"Sonata sesta for solo violin" by Daniel Purcell (thought to be Henry's cousin) is in four alternating movements: adagio, allegro, adagio, allegro. The fast movements offer an imitative dialogue with a light touch, while the slow movements are gorgeously presented. The lute's diverse ability of realizing the continuo bass with changing dynamics adds endless shades of touch and timbre. Improvisation for solo lute begins with arpeggiated chords outlining the harmonic structure, and near the end transforms into the famous "La Folia" ground. While revealing Dunford's creativity and deft touch, it cleverly elides into "Variations on La Folia" by Nicola Matteis the Elder, based on this well-known theme. The players here display a mixture of lyricism and virtuosity.

"Fantasia in A Minor/Alia Fantasia" by Nicola Matteis the Younger is a violin solo with an ethereal quality. The gossamer notes above create an aura of Swarte's musical personality. "Suite in A Minor: V. Sarabanda amorosa (Adagio)" by Matteis the Elder uses a ground as the basis for the work. The inherent sadness brings out the inner voice of the musicians and the essence of feelings. Beautiful and moving. "Diverse bizzarrie sopra la vecchia sarabanda o pur Ciaccona," also by Matteis the Elder, again uses the formula of a ground. The players provide a thoughtful and varied interpretation. The simpatico these musicians share is extraordinary.

Henry Purcell's "Prelude in G Minor" for solo violin presents an airy, searching melody that leads quite nicely into the four-movement "Violin Sonata in G Minor" by Henry Eccles. This sonata touches all the emotions and features brilliant interplay between the players—both as equals. "Suite in G Major" by Matteis the Elder consists of six movements. There is much to digest here with Matteis's inventive genius for creating various styles, tempos, and moods. The result is breathtaking. "Sonata Quinta in E Minor" also by Eccles is another creative example of baroque composition. Whether fast or slow, the musicians explore the depth of feeling in each movement.

"Fantasia in C Minor, 'con discretione'" by Matteis the Younger is a probing violin solo full of emotion and depth. Langlois de Swarte's exceptional playing is on full display here. It is meditative, poetic, and introspective. A new division upon the ground bass of a popular Elizabethan folk song, "John come and kiss me" (*The Division Violin,* London, John Playford, 1684) by Henry Eccles, is based on a poulter's measure song (a meter in which lines of twelve and fourteen syllables alternate) and follows the structure of the passamezzo moderno. It has a bright, easygoing character. "The Mad Lover Suite: Ground. Aire III" seems to search for a lighter, uplifting message, and is a beautiful ending to such a gorgeous CD.

The recording took place in 2019 at Christuskirche–German Protestant Church under the artistic direction of Hugues Deschaux, who also handled the recording and editing. The production is exceptional and the recording is clear, balanced, warm, and lifelike. The result is music making at its finest. The insert (both in French and English—thank you!) covers a lot of historical context and motivation for making the CD. The photos give a sense of the musicians' persona. *The Mad Lover* is a beautiful expression of emotion and music. This recording is highly recommended.

Frank DeGroodt

Dowland: "Whose heavenly touch"

Hopkinson Smith, lute; Mariana Flores, soprano

Naive 8941

At this point, writing about John Dowland (1563–1626) incurs a risk of simply running out of things to say. The library of recordings of his works is enormous, stretching back many decades, so adding anything noteworthy to it now is a pretty steep hill to climb. And yet that's exactly what we have here, courtesy of Hopkinson Smith and Argentinian soprano Mariana Flores. This eclectic assortment of fifteen songs and two lute solos traverses a full spectrum of moods, from the iconic melancholia of "Flow My Tears," to the unabashedly romantic "Come Away, Come Sweet Love," to the boisterous "Fine Knacks for Ladies." The recording's title and inspiration are taken from a 1598 poem by Richard Barnfield (1574–1627), "If music and sweet poetry agree," in which Dowland is specifically mentioned: "Dowland to thee is dear, whose heavenly touch upon the lute doth ravish human sense."

In his essay in the CD's booklet, Mr. Smith devotes much attention to describing the lute's role in these songs. Because he sees the music as a living, breathing entity, his approach is a lot less literal than we might expect from a performer with such extensive academic credentials. In fact, some of the songs have been transposed to different keys, presenting a very interesting set of challenges to the player, as Dowland's accompaniments are innately lute-specific. Similarly, Mr. Smith informs us that he has taken some liberties with a few of the untransposed pieces, but this is totally in keeping with what any musician of Dowland's era would have done, as invention and improvisation were fundamental aspects of that age's musical practice.

The program begins with Dowland's most famous song, "Flow My Tears," and ends with "Sorrow, Sorrow Stay," a song replete with typical Elizabethan melancholy and rather obvious word-painting on the line, "but down, down, down I fall, and arise I never shall." These two songs serve as dour bookends that exem-

plify the composer's outlook on life and love. In between are some of the finest examples of Dowland's melancholic turn of mind, including "I Saw My Lady Weep," "Come Heavy Sleep," and his work of extraordinary genius, "In Darkness Let Me Dwell." The latter is one case where neither Mr. Smith nor Ms. Flores takes noticeable liberties, as this music speaks so eloquently for itself. The other end of the emotional gamut is portrayed in songs like "Fine Knacks for Ladies," with refreshing lightness of spirit and sprightly tempo. Also well worth noting, indeed marveling at, is Mr. Smith's inventive variation of the accompaniment in the final verse of "Come Again."

One of the little minefields performers of this music have to navigate is the process of underlaying text when the original manuscript doesn't do it for you. "Come Heavy Sleep" is a notorious example of this, where a lot of the second verse just doesn't line up with the notes. Unfortunately, Ms. Flores offers an unnecessarily awkward solution to this problem, but in almost all other respects her interpretations are virtually flawless. Though her Argentinian-tinged pronunciation may be slightly distracting to us native English speakers, she demonstrates a deep understanding of the texts and expresses them elegantly, with razor-sharp intonation. Mr. Smith accompanies her with his trademark graceful and fluid touch. Because they have concertized together extensively, there is remarkable musical communication between the two performers. What particularly distinguishes this collection is their clarity of vision and the direct appeal of these interpretations. The recording engineers played a significant role in this too, capturing a sound that is attractive, intimate, and natural. If listened to in a sufficiently quiet room, or better yet through headphones, every nuance and detail of these performances comes through.

The Naive record label has had a long and distinguished history with Hopkinson Smith, whose discography stretches back to the LP era on the Astree label, which was later acquired by Naive. This CD should enjoy every advantage of the label's worldwide distribution, so acquiring it should be pretty easy. American distribution for Naive is handled by Naxos of America, so if you still have a retail outlet for CDs, this one should be readily available. You can also find it on Amazon.com, of course, and it can be streamed from a number of sources, including Tidal, Allmusic.com, and Quobuz.com, to name a few. Do take the trouble to hear this recording—it will be time very well spent.

Howard Kadis

Lyra Sonora: Music for the 12-course Lute

Anders Ericson, lute

Daphne Records 1061

It is theorized that French lutenist Jacques Gauthier invented the "double-headed" twelve-course lute while exiled in England circa 1630. This type of lute appeared concurrent to the emergence of the so-called transitional tunings, something that might be considered "stops along the journey" from the old renaissance lute tuning toward what was to become the standardized D-minor baroque tuning.

An active continuo player and soloist, Swedish lutenist Anders Ericson has performed in major concert halls and opera houses all over the world, including the Wigmore Hall, Théâtre des Champs-Élysées, and the Tokyo International Forum. He is a member of both the Drottningholm Baroque Ensemble and Göteborg Baroque. On *Lyra Sonora* he presents a recording of music by Jacques Gauthier and Johann Gumprecht along with groups of pieces from several lute books, including the "Panmure," "Rostock," "Sloane," and "Tabley House" manuscripts. All of the music is performed on a twelve-course lute in various tunings, including baroque D-minor tuning as well as transitional tunings, aka "accords nouveau," such as the flat tuning and the sharp tuning.

Mr. Ericson plays this music, on a lute by Lars Jonsson, with poise, confidence, and momentum, clearly outlining the sometimes long musical phrasing of the composers' pieces. The recording is sonically well balanced, having an intimate sound without an overabundance of reverb.

The recording is on Daphne Records (https://www.daphne.se/) and is also available from Amazon and iTunes.

Bill Good

The Road Goes On

Kosta Bozhinov, lute

MUR201

Turlough O'Carolan, the blind harpist, had a gift for melody and traveled widely throughout Ireland composing and performing over 220 pieces. His influence and style played a major part in the evolution of Celtic music, and he was considered Ireland's most beloved composer. Kosta Bozhinov's *The Road Goes On* presents a refreshing journey through arrangements of O'Carolan and other traditional Celtic tunes. Many of the settings include strings, flute, and percussion along with the lutes. Bozhinov's approach uses individuality and originality through improvisation and composition to imbue these timeless tunes with a contemporary perspective.

The first two pieces are a great introduction to O'Carolan's style. "Sí Bheag, Sí Mhór" is based on a story of a battle between two fairies, one big and one small, and during the fight a wizard turned them into hills: one big and one small. This light and airy setting for two lutes reflects the beauty of a simple melody, with the archlute adding a rich bottom. "Captain O'Kane" was a sporting Irishman of a distinguished County Antrim family who was well known in his day as "Slasher O'Kane." It is set for two lutes and a harp that adds layers of variety to each stanza. The arrangement slowly builds to a rich and satisfying conclusion.

"Down by the Salley Gardens" (trad. Irish) is based on a poem by W. B. Yeats set to music (even covered by Marianne Faithfull and Emma Thompson) that sorrowfully reminisces about a lost love. The setting includes lutes, bass, and flute. The slow addition of other instruments reinforces the air of melancholy, and the fade-out at the end mimics that feeling slowly drifting away. "The Butterfly" (trad. Celtic) has been covered by many artists and is a slip jig in 9/8 accenting fifth and ninth beats and set simply for renaissance lute and archlute. The creative use of ornaments gives the melody its own individual flavor and a trancelike quality. "Mary Young and Fair" (trad. Scottish Gaelic) is a slow air arranged for lutes, bass, and flute and ending with a simple reprise of the melody. The inventive arrangement adds variety to the repeating phrases and keeps it fresh.

"Star of the County Down" (trad. Irish), arranged for renaissance lute and archlute, tells the tale of a young man who chances to meet a beautiful lass named Rose whom he calls the star of the County Down. It starts slowly with the lutes and then picks up steam in the second part with the addition of a rhythmic bass and harp. The multitracked parts result in a crisp ensemble with a very believable live feel. "Cary Jane" is in the Celtic style (by Allen Alexander) and another simple but effective setting of this melody for renaissance lute and archlute. "Eleanor Plunkett" by O'Carolan is his most popular composition. The arrangement includes lutes, strings, bass, and flutes and is another example of the beauty found in a timeless melody.

"Planxty Burke/Planxty Drew" was simply a tune written for and dedicated to a patron. During O'Carolan's travels through Ireland he would pay tribute to a patron's family by composing music for the occasion: a planxty. This setting is complete with lutes, strings, bass, and a driving percussion. There is much to listen for in this arrangement.

"The Parting Glass" (or "stirrup cup") (trad. Scottish/Irish) was a final hospitality offered to a departing guest to fortify them for their travels. This poignant melody has a "saudade" quality: the feeling of longing, melancholy, and nostalgia. The deceptive cadence at the end of the stanza reinforces that feeling of the inevitable separation. Bozhinov's settings for renaissance lute and archlute are perfectly suited to express this deep emotion. It was the most popular parting song sung in Scotland before Robert Burns wrote "Auld Lang Syne."

"The Silly Wizard Set" (trad. Scottish), made famous by the Scottish group Silly Wizard (Phil Cunningham Andy Stewart, and others), is a setting of four tunes: "AA Cameron's" (strathspey), "Mrs. Martha Knowles" (reel), "The Pitnacree Ferryman" (reel), and "The New Shilling" (reel). The set starts off leisurely, adding instruments along the way until it ramps up the pace with a set of reels. Bozhinov shines on this set, improvising and adding ornaments to the melodies. It is a rousing end to a handsome performance.

This self-recorded and self-produced CD is another example of how far the technology has come. The arrangements and multitracking create complete and true-to-life performances. If he uses .wav samples they are very convincing. Bozhinov takes these simple and timeless melodies, which have been covered by many musicians, and elevates them to finely wrought, fully fleshed out concert pieces. His creativity and playing give these old tunes new life. This CD, with familiar melodies and a heartfelt performance, will be enjoyed by all. You can find a pdf of his arrangements on his website Konstantin-Bozhinov.com. No matter where you are on "your road," like Bozhinov, use the words of Matsuo Basho: "do not look back for the footsteps of the ancient masters, but seek what they sought" to guide your way. The road continues . . .

Frank DeGroodt

Josquin & Antonello: L'abbraccio fra Nord e Mezzogiorno ("The Embrace of North and Noon")

Michele Cinquina, lute; Francesca Cassinari, soprano
Concerto Classics/Skira 2116

Certainly the most important composer of the early Renaissance, Josquin des Prez (c.1455–1521) enjoyed immense popularity during his lifetime and for quite a stretch after it. This is amply demonstrated by the vast catalog of reprints of his music that appeared all over Europe well into the late decades of the sixteenth century. That his works were profusely represented in lute publications and manuscripts is no anomaly, as this was a principal mechanism for the transmission of music to far-flung locations during an era when travel was slow, tedious, dirty, and probably dangerous.

Josquin's output contains a healthy dose of secular works, but the lion's share of what survives is liturgical, including about twenty full masses (though a few of these attributions are disputed), a number of mass fragments, and over sixty motets. We also have about sixty chansons, some of them very well-known, and a few frottole that come to us from Venetian publisher Ottaviano Petrucci (1466–1539). A large percentage of this music is represented in lute tablature, spread through just about every European country. Michele Cinquina's CD contains a mix of sacred and secular music gleaned from an array of sources, but his emphasis is on the sacred. Most of these works are solo lute arrangements from publications and manuscripts by a varied list of lutenist-composers like Francesco da Milano (1497–1543), Marco Dall'Aquila (c.1480–after 1538), Valentin Bakfark (c.1526–1576), Melchior de Barberiis (fl. c. 1550), and Francesco Spinaccino (fl. c.1507). Soprano Francesca Cassinari joins Mr. Cinquina on five of the disc's eighteen tracks.

The inspiration for compiling this collection is a fifteenth-century painting by Antonello da Messina (d. 1473), displayed on the CD's cover. To explain and expand upon this theme, Mr. Cinquina has contributed two long essays that meander frequently into ethereal spirituality, but still manage to impart a modicum of useful information. Unfortunately, the English translations of these essays are absolutely dreadful, making them a major adventure to read, though I'm sure the original Italian scans a lot better if your linguistic skills are up to it. The most useful information, however, is contained in a third essay by Franco Pavan in which Josquin's life and works are detailed in depth—still badly translated, but easier to decipher.

Even without the context Mr. Cinquina attempts to provide, this music stands on its own admirably, as do his performances. Some of these pieces stretch to leviathan proportions by lute standards. The two parts of Josquin's twenty-four–voice motet, "Qui Habitat in auditorio altissimi," occupy nineteen minutes of running time in this adaptation by Valentin Bakfark. The CD ends with a two-part lute/vocal "Stabat Mater," taken from a publication by Pierre Phalèse (c. 1510–c.1575), which weighs in at well over eight-and-a-half minutes. Of course there are also a number of more succinct works, including versions of Josquin's famous chansons, "Mille Regrez" and "Adieu mes amours," which offer welcome contrast to the grand-scale sacred works.

Mr. Cinquina's approaches all of this literature with reverence. His tempos are sedate, his musical expression clear and restrained. When Ms. Cassinari joins him, her voice is laser-focused and arrow straight, imparting crystalline clarity to the texture. The contrast between her bright soprano and the darker-hued lute brings the counterpoint into sharp relief. We're taken on a musical

journey that shows us Josquin's genius on its own and through the eyes of some of the sixteenth-century's great lutenists.

The sound that has been captured on this recording is intimate, portraying all the nuances of Mr. Cinquina's technique, including the slight scrape of right-hand fingers over the lute's gut strings. The acoustic is just live enough to add some welcome warmth without being overly echoic. There is a wealth of detail to be heard, including fret noise and breathing, some of the artifacts of the recording process that engineers try to eliminate or at least gloss over. I found this naturalness very appealing.

Concerto Classics is a record label based in Milan that specializes in Italian music and musicians. I couldn't immediately find any information about their distribution in the U. S., but a quick search did reveal availability for this CD on Amazon.com, so there are probably a few other domestic sources where it can be obtained as well.

Howard Kadis

Francis Cutting: Lute Music

Domenico Cerasani, lute

Brilliant Classics 9609

I suspect that for most non-lutenists, when the lute is mentioned, it immediately conjures up images of Elizabethan England. The last half century has seen prolific and meticulous research into the instrument's long history, which has brought to light important repertoire from every corner of Europe, much of which is probably more integral to the lute's influence on western musical culture than the rather short heyday of the Elizabethans. Still, it is precisely this late sixteenth-century English body of work that seems to occupy pride of place in our modern conception of the lute, making it increasingly difficult to find anything new to add to the already imposing library of recorded Elizabethan lute music. But Domenico Cerasani's CD, devoted entirely to the works of Francis Cutting (c.1550–1596), accomplishes just that.

While the details of Cutting's life are sketchy and, according to the CD's informative booklet, not entirely well documented, a perusal of Cutting's contribution to the lute's repertoire reveals an accomplished and prolific composer. It would appear that he was economically comfortable, for a time enjoying the patronage of the Earl of Arundel, Philip Howard (1557–1595). However, it was probably just this problematic association that excluded Cutting from gaining any important musical posts. Howard, a second cousin to Queen Elizabeth, converted to Catholicism around 1581, which during the queen's reign was tantamount to treason. His steadfast adherence to his faith eventually cost him his freedom, and he spent the last ten years of his life imprisoned in the Tower of London. Thus we are left to assume that Cutting, accomplished though he was, ultimately may not have made his principal living as a musician. He has, however, left us with about fifty works, mostly published in 1596 by the bookseller William Barley (c.1565–1614).

This CD contains twenty-two of Cutting's compositions, encompassing pavans, galliards, almains, and arrangements of popular tunes—most of the genres lutenists of his day exploited. Interestingly, however, there are no fantasias among Cutting's surviving works. Mr. Cerasani's choice of pieces for this collection emphasizes variety, and their well-considered order on the disc keeps us engaged throughout. The performances reveal Cutting's obvious technical facility as well as his assured grasp of musical style. Mr. Cerasani's interpretations are clear and direct, letting the music speak eloquently for itself. The tracks I found to be real earcatchers were "My Lord Willoughby's Welcome Home" (track 6), a less familiar arrangement of this popular song here credited to John Dowland, and "Jig–Toy" (track 15), where Cutting presents an engagingly playful set of variations on a delightful tune. The CD ends with a set of variations on the extremely popular ballad tune "Packington's Pound," one of the song settings (along with "Greensleeves") for which Cutting is best remembered.

These compositions are quintessentially Elizabethan, adhering closely to all the established conventions of the era. While Cutting rarely presents us with harmonic surprises, his treatment of the melodies, counterpoint, and variations reveals a high degree of sophistication. If this doesn't quite reach the lofty heights of, say, Dowland's works, it would not be a stretch to include Cutting in that company. Had he lived longer (he died in his forties) he may have had an opportunity to accomplish more

Mr. Cerasani recorded this collection in 2019 in the Italian commune of Lesignano de' Bagni. The CD booklet is unfortunately short on details about these sessions, but I gather that the venue was an abbey somewhere in the region. Certainly the acoustic captured here evokes that sort of ambiance, very live with a rather long period of reverberation. While not entirely to my taste—I prefer a more immediate acoustic for this innately intimate instrument—it doesn't interfere with the intelligence of Mr. Cerasani's interpretations. His well-chosen, if slightly careful, tempos and his seamless technique illuminate both the music's internal elements and its formal structure.

The Dutch record label Brilliant Classics has been around for a number of years now, and they feature a wide-ranging catalog of classic and new recordings, all of them priced for the modest budget. This CD is widely available through any of the usual sites, including, of course, Amazon.com. If you, like me, have a predilection for Elizabethan lute music, this is a very worthy addition to your collection.

Howard Kadis

Bach Cello Suites

Miguel Rincón, archlute

Lindoro NL-3047

What do the Beatles and Pablo Casals have in common? They both recorded at the famous Abbey Road Studios: the Beatles recorded a majority of their music there, while Casals, in 1936, used the studios to record two of the Bach cello suites. These now universally acclaimed recordings might never have come to fruition if Casals, as a teen, had not discovered an edition of the suites in a thrift shop in Barcelona. He elevated them from mere exercises to music of the highest order. They have been transcribed for almost every solo instrument (including marimba, charango, tuba, sax, and ukulele) along with arrangements for orchestra. The suites are now some of the most performed and recognized solo compositions written for cello.

Following that tradition, Miguel Rincón performs suites numbers four, five, and six on archlute. Rincón's background is notable, earning advanced degrees and studying with some of the most important teachers of early plucked stringed instruments. His rationale for the recording is based on the scarcity of solo repertoire for archlute and the fact that Bach and others often recycled elements of compositions and reused preexisting material.

The cello suites follow the traditional baroque suite formula, typically opening with a prelude and the following movements based around baroque dance types: allemande, courante, saraband, with two minuets, bourrées, or gavottes, before ending with a gigue. Research suggests these suites were not necessarily written for the cello, and perhaps Bach did not write them for any instrument in particular.

Suite IV in C Major (original key Eb Major) BWV 1010 opens with a cascade of eighth-note arpeggios (technically difficult for cello) outlining the chordal progression. Rincón's rich, easy flowing sonorities lead to an unexpected cadenza-like flourish before returning to the opening figures, and sets the tone for the following movements. The allemande's easy, elegant pace is complemented with ornaments on the repeats, while the courante makes use of the full range of the archlute. This saraband is atypical by not stressing the second beat, but with almost every first beat containing a chord. Rincón's lyrical touch brings out a beautiful serenity. The playful bourrées are presented with a light and nimble touch and offer a logical bridge to a gigue full of brightness and optimism. This is a suite enriched by thoughtful contemplation and technique.

Suite V in G minor BWV 1011 is familiar as Lute Suite III. In a French overture A-B form (slow-fast), the prelude opens with a slow, emotional movement that leads to a fast and demanding fugue played with great skill. Rincón is in his element with the nonstop parade of notes effortlessly moving until the dramatic ending. The archlute shines here. The other movements also are influenced by the French style (use of dotted rhythms, etc.) as evidenced in the allemande and courante. The ornaments on the repeats add interest and vitality. This saraband is unique in that there are no chords used—only single lines outline the harmony. It is played with restraint and emotion. The gavottes, with their lighter feel, add a breath to the otherwise serious mood. The ornaments add another layer of interest and enthusiasm. The gigue is a nonstop tour de force, complete with ornaments and a brisk pace.

Suite VI in F Major (original key D Major) BWV 1012 may have been written for the five-stringed violincello piccolo or the violoncello da spalla. It is a little more free form with more cadenza-like movements and virtuosic passages. Rostropovich called it "a symphony of solo cello." The prelude is the longest and most magnificent of the suites with a full range and continuous eighth notes, arpeggios, and a sort of pedal-point treatment. Rincón enhances the driving sense of motion with his awe-inspiring execution. The allemande is the single longest movement of all the suites and contains a sense of warmth with an improvised feel. Rincón's patient, slow pace brings out the finer moments and keeps the listener engaged to the final note. The courante exhibits all the inherent elements: triple meter, a lively dance feel, and speedy eighth and sixteenth rhythms. Rincón brings out a heartfelt passion in the hopeful rendering while displaying his light and polished technique. This saraband is fully chordal with rich harmonies, challenging on cello, but played with aplomb here on archlute. The clearness of direction and the connectivity of voices present the beautiful harmonies in all their glory. The gavottes are clearly the most well-known of the suite. Rincón does not disappoint. His lively and agile interpretation makes one almost physically dance to the music. Simply beautiful. The gigue is a bustling virtuosic display covering more than three octaves. Rincón handles the chords, arpeggios, and leaps with ease. This radiant and sprightly performance brings the suite to a most fulfilling conclusion.

In this recording Miguel Rincón exhibits strength, passion, and excellence. The interpretations are fresh and spontaneous, and his dexterity shows us why the full energy of Bach is so well suited for the archlute. Great fluency. The recording may be a little too reverberant when compared with recordings of Casals and Yo-Yo Ma, but this performance is above reproach. While it may be apples and oranges, it is worthwhile to listen to the Casals early recordings as well as others to cross-reference performance and interpretive choices. Nonetheless, add this to Rincón's many successful recordings. He has much to offer. Check out www.lindoro.es or www.miguelrincon.net for more information about this talented musician.

Frank DeGroodt

Jan Antonín Losy: Note D'oro

Jakob Lindberg
BIS 2462

We have a trio of rarities in Jakob Lindberg's rendition of thirty-six of Jan Antonin Losy's works for solo baroque lute: the lutenist, his lute, and the composer himself.

Jakob Lindberg is a lutenist's lutenist (full disclosure: the very first lute music CD I ever bought, years before I picked up a lute, was one of his).

He plays on a lute built by luthier Sixtus Rauwolf c.1590, still with the original soundboard, making it the one of the oldest lutes, if not the oldest, in playable condition. It has of course been extensively repaired along the way and most likely modified from a seven- or eight-course lute into the ten/eleven courses it now has [see *LSAQ* Vol. 48 No. 3, 7-14]for an article about this lute].

Finally, there is the composer of the pieces, Jan Antonín Losy (c.1650–1721). His story differs a bit from those of other lute composers that have come down to us. To begin with, he was a musical prodigy who began playing instruments at a young age. But more crucially, he was rich, so he neither had to teach the lute nor sell his compositions to make money. The downside is that only one of his 200 pieces was published in his lifetime. They exist scattered in manuscripts and collections; some of the more popular are found in multiple copies.

Lindberg has selected thirty-six of these to showcase, arranged by key signature. The nature of baroque lute is that it is a solo instrument to be played for solo or small group enjoyment. These are not fanfares and pageantry. The pieces evoke moods, by turn meditative, melancholy, questioning, sad, slow, unrushed, and a couple that are bouncy and jolly.

Losy's pieces are often based on dance forms such as the

gigue, saraband, or menuet. He achieves the emotional tone of a piece through contrasts between the high and low notes echoing and chasing each other; straight repetition; lines of progression up and cascading down the scale. The musical phrases are modified and developed in a way that is intimately self-reflective.

Lindberg's deft touch and the full-bellied tone of his lute playing Losy's music combine to produce "golden notes"—a deep rich sound. Single notes have enough body to linger unrushed and be savored, while multiple musical lines can offer contrast with pulsating tones, chords, and arpeggios.

The excellent notes by Tim Crawford give information about the pieces, the composer, the player, and the lute. *Jan Antonín Losy: Note D'oro* is available from BIS as a SACD that can be played in either stereo or surround sound, or in a variety of download formats: as a whole, by entire key suites, or as individual tracks.

Susanna T. Stiefel

Polish Lute Music of the Renaissance

Joachim Held, lute

Hänssler Classic HC19034

Most of us are far less familiar with the history of Poland than we should be, especially considering it was one of the principal empires of sixteenth-century Europe. Even if Polish artists and musicians didn't exert a palpable influence on the European culture of the era, the arts did indeed flourish there in the second half of the century. This is remarkable because what is generally considered the Polish "Golden Age" ended with the death of King Sigismund II Augustus (1520–1572), the last ruler in the long-lived Jagiellonian dynasty. Things slowly began to unravel in the years that followed, with a rather nonlinear royal succession (including the ill-fated Henri III of France, whose reign lasted all of two years), wars, religious conflicts between Protestant and Catholic factions, and the usual plots and intrigues royal courts tend to hatch.

Against this backdrop, cultural activities were still in full flower. Noble houses continued to employ musicians, and in the last decades of the century, three Polish lutenists gained international recognition. This CD devotes itself to the music of these lutenist-composers along with a few anonymous works from a 1620 Polish manuscript. The music of Italian-born Diomedes Cato (c.1560–1627) and Jakub (Reis) Polak (c.1545–c.1605) found its way into manuscripts and publications in France and England, often accompanied by lavish praise. The career of Wojciech (Albert) Dlugoraj (c.1557–c.1620) seems to have been more confined to his Polish homeland, at least until circumstances forced him to flee to Germany around 1586, following a short tenure at the court of Polish king Stefan Batory (1533–1586). Because Dlugoraj's music comes to us principally from German sources, it is likely he remained active, but after 1586 no details of his life survive.

All three of these composers were fluent practitioners of the musical language of their era, which becomes clear as the music on the CD unfolds. Diomedes Cato and Jakub Polak were known to have worked and traveled in foreign climes, so they were obviously exposed to the trends and styles current in other parts of Europe. Polak spent the last part of his career in France and found widespread fame there, leaving behind a significant body of work. However, if there is anything that can be identified as an intrinsically Polish style, it's not easy to discern. Five of the anonymous pieces included here, all taken from the 1620 "Danzig" lute book, are entitled "Balletto Polacho," but could just as easily have been English, French, German, or Italian. The jewel in the crown of these anonymous pieces is a six-minute-long set of variations on the popular tune "La Monica" (track 16).

Clearly, Mr. Held's intention with this CD is to present a broad-spectrum sampling of this music, and with these thirty-one tracks he succeeds admirably. The pieces are divided into four groups, each devoted to one composer (including, of course, Anonymous). The advantage of this is that we get some insight into the similarities and contrasts between each composer's style, and though the differences are slight, a careful ear may discern them. Mr. Held's performances are technically assured, and the music is elegantly expressed. Dances maintain a catchy rhythmic impetus, especially the galliards, with their frequent hemiolas. When a more improvisatory character is called for, as in the praeludium(s), a sense of freedom is clearly present. Fantasias, of which there are quite a few on this disc, fall somewhere in between the two, which is very appropriate to the intent of the music—when the music is contrapuntal or imitative, Mr. Held is restrained here, but in other circumstances, he lets the tempo ebb and flow more freely.

While all of Mr. Held's performances are involving, the overall sound of the recording lacks a bit of sparkle. The venue was a small church in the German town of Vahrendorf, but the sound is overly cathedralesque, which left me wishing for a bit more presence. Nevertheless, the innate character of Mr. Held's lute shines through, as does his distinct musical personality. This is a CD that holds the listener's attention and introduces us to some unfamiliar repertoire that should be better known.

Hänssler Classics is a venerable record label with an extensive catalog and worldwide distribution, so this disc is readily available from many sources. I urge you to seek it out as it is a very rewarding listening experience.

Howard Kadis

Récréation Italienne

Ensemble Parchemins

Chansons Baroques-2020

Interesting story about the name of this duo—Mateo Crémades creates beautiful parchment rosettes for baroque guitars. He not only performs on, but actually built the baroque guitar used for this recording. Examples of his rosette work can be found online (https://en.ateliermateocremades.com). Hence the name Ensemble Parchemins. Along with Crémades on baroque guitar and voice is vocalist Nathalie Ferron, who also adds percussion when appropriate.

The stated goal of Ensemble Parchemins is to navigate between oral and written traditions, recreating music where feelings are revealed and released, music that not only invites intimacy, but a look back in time, and to exchange and interact with the public. They specialize in the interpretation of the Italian repertoire of music and songs from the beginning of the seventeenth century. The ensemble seeks to create a connection between the old character it interprets and its inherent modernity. The traditional places

dedicated to ancient music (churches, chapels, castles, etc.) are now performed in contemporary locations like cafes, bookshops, libraries, and museums.

Kapsberger is mainly known for his instrumental works, but he also composed many vocal pieces as well. Despite his name, he was an Italian composer, born to an Austrian military man, Colonel Wilhelm Kapsberger, who lived in Venice during his career. The composer often Italianized his Christian names to Giovanni Girolamo Kapsberger. His compositions make up the bulk of this self-produced CD, but others such as Pellegrini, Moulinié, Monteverdi, Obizzi, Gorzanis, Merula, and Valdambrini are also represented. Crémades chooses the baroque guitar because he doesn't play the theorbo, and in doing so adds infinite harmonic and rhythmic possibilities for accompanying vocals. Depth emerges from this simplicity and the "light" scholarly music becomes accessible to all.

The first three pieces by Kapsberger—"O come fuggono" (Oh how they flee), "Aurilla mia" (My Aurilla), and "O fronte serena" (O serene brow)—offer a look into his style. These examples of villanelles with both solo and duet vocals are performed with earnest conviction. Their unique style and approach serves these pieces well.

"Battaglia francese" (French battle) by Pellegrini is an instrumental on baroque guitar celebrating Lord Cornelio Malvasia, using patterns based on French lute tablature. The playing is nuanced and full of variety. The ending strummed chords lead directly into "Alla caccia" (On the hunt) by Kapsberger, which features a vocal duet extolling the "chase" to find love. The effective use of imitation and unison drives the point home.

"O stelle homicide" (O homicide stars) by Moulinié is an example of air de cour. "Piú lieto il guardo" (I look more happy) by Monteverdi is upbeat, with castanets adding to the rhythmic drive, and "S'io fossi un giorno ardito" (Let's have a bold day) by Obizzi uses a ritornello to end each couplet and shows the variety of vocal styles used. "Chiaconna" by Pellegrini is a delicate interpretation of instrumental variations over a repeating harmonic progression, handled quite nicely by Crémades.

"Questi capelli d'or" (This golden hair) by Gorzanis is molded in the Neapolitan folk style. "Granadiglia" is a Kapsberger vocal duo beginning a capella then with guitar accompanying the singing, followed by a guitar solo and ending with vocals over a strummed guitar. "Rosa bianca" (White rose) has a folk music quality with simple strummed accompaniment and duo vocals. "Canzonetta spirituale sopra alla nanna" (Spiritual song over bedtime) by Merula is a plaintive, urging vocal in a Moorish style.

"Capona quarta" by Valdambrini is an instrumental played beautifully by Crémades, and the addition of the tambourine is a nice touch. "Non ha sott'il ciel" (It's not under the sky) is by Moulinié, "Stu pettu e fattu cimbalu d'amuri" (This chest is made of love cymbals) is traditional Neapolitan, and "Vogghiu l'amuri" (I want love) is based on the *tarantella del gargantuan* and rooted in the folk song style. The vocalists put their heart and soul into these songs.

These songs are rustic, pastoral, and composed on texts in the vernacular dialect of the streets of Rome, Venice, and Naples. They inspired composers to write on the subjects of love, infidels, and unhappy loves. In effect these "folk" songs offer the listener a taste of the musical landscape and accompanied monody in seventeenth-century Italy. An English translation of the lyrics and background on the vocal pieces would have been helpful. Even so, the insert and photos add to the enjoyment of the CD. The recording was done at the Chateau de Pocé-sur-Cisse in France and has a pleasing, lifelike quality. If you are interested in hearing the non-instrumental compositions of Kapsberger, give this recording a listen.

Frank DeGroodt

Le Dialogue: Charles Mouton Lute Suites

Francesca Torelli

Magnatune

Celebrated on March 8 every year, International Women's Day is a day (and a whole month) dedicated to honoring the achievements of women throughout history and all across the globe. Francesca Torelli—an accomplished musician, teacher, writer, recording artist, and music director—certainly should be recognized. She earned a degree in lute with the highest marks from the University of Verona and completed her studies with Nigel North at the Guildhall School of Music. At the same time she studied renaissance and baroque singing with Auriol Kimber. Among her numerous activities she has been lute professor, since 2001, at the Giuseppe Verdi Conservatory in Milan.

On *Le Dialogue: Charles Mouton Lute Suites* Torelli explores the music of Mouton, one of the last French composers for baroque lute. Stylistically he follows the tradition of François Dufaut and Denis and Ennemond Gautier, and alludes to extra-musical subject matter: "Les amants brouilles" (The Lovers' Quarrel), "L'amant content" (The Happy Lover), "La charmant retour" (The Charming Return), and "La gambade" (The Frolic) among others.

According to Torelli, the title *The Dialogue* might seem odd for a single instrument album. There are two reasons behind this choice, the first one being that one of the most important pieces by Mouton is called "Le Dialogue des Graces sul Iris." The second reason is that Mouton composed music using the so-called *style brisé* (broken style), which gives the impression of an ongoing dialogue between the upper parts and the bass. Mouton organized his music in large groups of pieces that have the same key, and musicians can create suites by choosing the pieces from these keys according to their own preferences. The suites Torelli created are meant to take the listener on a journey through a complete range of emotions, expressed in a refined style. With her deep knowledge of this music, Torelli is very much at home performing these suites.

The F# Minor Suite includes "La Promenade: Prelude," which is very meditative and played with a clear, warm sound with relaxed, intuitive phrasing. "Le dialogue des graces sur Iris: Allemande" is played with a more cantabile feel and highlights the interaction between the bass and upper voices. "Le raccomodemente: Courante" offers a little more rhythmic pulse and has a few unexpected modulations. "Le mouton: Canarie" has a light touch with imitative lines throughout. "La changeante: Courante" has a searching feel with modulations that don't follow a predictable pattern. "La bizare: Gaillarde" is imitative at various voice entries and clearly articulated. "La malassis: Sarabande" is a great example of Mouton's style with elegant use of style brisé, a wan-

dering feel, with unexpected modulations. "La gambade: Menuet" features repeating phrases and a rhythmic drive. Torelli's execution, interpretive skills, and selection choices confirm her mastery of this style.

The G Minor Suite is shorter and includes "Prelude," which opens with a warm and meditative state. "La richelieu: Sarabande" is based on a relaxed, repeated harmonic progression interspersed with a variety of modulations. "Canarie" has a dance-like character full of life and surprises. "Le charmant retour: Sarabande en rondeau" functions as a ground while wandering through a number of harmonies and contrapuntal treatments. These movements are interpreted with emotion and a refined touch.

The A minor Suite is comprised of "Prelude 2," which presents a dialogue between the bass and upper voices. "L'impromptu: Allemande" is a free-flowing journey through unexpected modulations. "La cavaliere: Courante" has a steady pulse and varied passages. "La princesse: Sarabande" is introspective and filled with emotion. "Chaconne" is a ground with an ever-changing treatment of thematic ideas that leads to a reprise of the opening chord progression for the conclusion. Torelli's effortless playing enhances the character of the suite.

Though Mouton wrote mostly in minor keys, Torelli offers the A Major Suite that includes "Le reveur: Prelude," which outlines the tonality and sets up what is to follow. "La belle Angelique: Courante" is bright and played with a light touch. "Les amants brouilles: Pavane" is lyrical and relaxed. "Le doux Hymen: Passacaille" is a fresh take on the ground bass form, highlighting the style brisé. "L'amant content: Canarie" is an elegant dance. "La doucereuse: Sarabande" is another gem and very representative of Mouton's style. "L'heureux Hymen: Passsacaille" uses repeating harmonies over which the upper voices seek their varied journeys.

The CD was recorded in August 2019 at borgo Le Viole, San Valentino (Reggio Emilia, Italy) by sound engineer Stefan Albarello. The overall impression of the recording is a deep sense of calm and emotion. Its hypnotic feel is sure to put you in relaxed state. As Eric Franklin (the Lute Society) said: "her playing is impeccably faultless and a joy to listen to." Torelli is an example of another woman with much to offer the world. This elegant and beautifully recorded CD will be a welcome addition to your listening library.

Frank DeGroodt

Laurent De Saint-Luc: Pièces pour luth

Evangelina Mascardi

MEW 1786

From the city known for tango, Evangelina Mascardi's journey has taken her to Europe and early music. She was born in Buenos Aires in 1977, graduated with a degree in classical guitar, and started her concert career as a highly gifted young soloist. In 1997 she moved to Europe to study with Hopkinson Smith at the Schola Cantorum Basiliensis, where she obtained her solisten diplom in 2001. More recently Mascardi collaborated regularly as a continuo player with Jordi Savall (Hespèrion XXI), Marc Minkowski (Les Musiciens du Louvre), Andrea Marcon (Venice Baroque Orchestra), and Simon Rattle (Berliner Philharmoniker), taking part in more than thirty recordings with these and other ensembles. Currently she teaches lute at the ISSM Conservatorio A. Vivaldi in Alessandria, Italy.

Nowadays Mascardi's main focus is on solo lute repertoire. Praised by critics, she has performed in early music festivals around the world, and has four solo albums to her credit: two devoted to J. S. Bach and Silvius Leopold Weiss, one to refined and original theorbo solos by the Modena-born Bellerofonte Castaldi, and the latest devoted to the Belgian lutenist and composer Laurent de Saint-Luc.

Saint-Luc's father Jacques was born in Ath in 1616; nothing is known about his early years. In 1639 he was invited to become a musician at the court in Brussels, then moved to Paris in the mid or late 1640s, but returned to Brussels in October 1647. He evidently spent the next few decades in Brussels, but nothing is known of his whereabouts during the next sixteen years. His long lifetime (at least ninety-four years) aroused suspicions, which led Mascardi to propose that some of the music attributed to Jacques was in fact composed by his son Laurent. More than 200 pieces by the younger Saint-Luc survive, and show that he was one of the most prominent lutenists of his time. Although he was influenced by French composers (Ennemond Gaultier, Denis Gaultier, Charles Mouton, and others) and adopted their scheme of grouping pieces into suites, he only used the characteristic French style brisé in his preludes.

The first Suite en Do Majeur starts out not with a prelude, but a chaconne filled with sweeping, joyous chords. The upper voices are bright and ever changing. The allemande that follows, with its regal sound that imitates trumpets, celebrates a German victory over the French. The second allemande is more relaxed, while the courante ends not with a customary gigue, but a sunny galliard complete with double stops and dotted rhythms. Mascardi's handling of the suite is quite impressive and performed with ease.

The Pièces en Sol Mineur present another side of Saint-Luc's style, being longer and incorporating more dances. The ouverture sets the tone with a leisurely opening leading to a rhythmic, imitative treatment before recapping the beginning. The air keeps a steady pulse throughout, while the allemande celebrates the capture of Barcelona. The courante and sarabande follow pretty much the baroque form. *Ritournelle en Rondeau* offers an abundance of imitation and counterpoint. The gavotte is played at a comfortable pace, while courante II compliments the first. The gigue is in full vigor and the set of pieces ends, uncharacteristically, with sarabande II. Mascardi's playing is spot on and the sound round and warm.

The Suite en Ré Majeur starts with a bright caprice that's through composed with imitation, chords, a repeating arpeggio with trills on top, trumpet-like repeated notes, a change in meter, a minor section, and a few slides before a quiet finish. There's a lot to unpack here. The allemande and courante follow the typical dance forms, while the sarabande offers up a serene, emotional treatment. Tambour et fifre has an energetic and sunlit character. The gigue is a happy dance and a fitting close to the suite. Mascardi's personality, poetry, and graceful performance bring out the best in Saint-Luc's style.

The Pièces en La Majeur, which closes out the CD, be-

gins with "Pour endormir I'Enfant—Air" (Put the Child to Sleep). Its tranquil nature would certainly meet that goal. The gavotte picks up the pace with a grand style—repeated notes mimicking trumpets and a sense of pageantry. The chaconne gives Mascardi a vehicle to showcase her inspired technique and a satisfying realization of the many twists and turns above the repeating harmonic progression. "Les sujets font hommage et se réjouissent" (The Subjects Pay Homage and Rejoice) is a fitting end to this suite and this CD, whose overall mood is unbridled joy.

Laurent De Saint-Luc: *Pièces pour luth* was recorded during March 2017 at Franc-Warêt Church, Belgium, by sound engineer, editor, and project director Manuel Mohino. The booklet offers detailed illustrations and information about Saint-Luc's life. There is also an informative interview on YouTube (https://www.youtube.com/watch?v=837nLfH1XoU) in which Mascardi talks about learning from Hopkinson Smith, working to create a beautiful sound, and why having a sense of curiosity about the music is important. This impressive and versatile artist has much to offer both musically and philosophically. Be sure to check out this CD and her other many recordings—you won't be disappointed.

Frank DeGroodt

Italian Baroque Music for Archlute

Francesca Torelli

Magnatune

Francesca Torelli set out to do a survey of Italian baroque archlute music from the late sixteenth century until the early nineteenth century and in this she succeeds. Her assured and adept playing shows off the deep resonances and sparkling arpeggios of the beautifully played lute.

What this production deserves is a much better set of liner notes. The ones that come in the CD are printed on little snippets of paper and translated into awkward English. Not in the notes, but available when the pieces are played, is the information on duration of each piece and its key signature.

Luckily for us, her excellent playing needs no translation and the music itself is enjoyable to listen to. She bookends the album by starting with the attention grabber "Toccata XX" by Alessandro Piccinini that finds its way filled with deep growls, wonderful resonances, lushness, and thrilling arpeggios. It starts simply and then becomes an insistent rush of cascading notes. It shows off the range of high and low the archlute is famous for. The last piece, by Giovanni Zamboni, "cleans up" with a masterpiece of a ciaccona: five-and-a-half minutes of delicate artistry between a bass line ground against a complex melodic line.

In between Torelli gives us what she calls the music of the avant-garde, the festive, and that suitable for amateurs and beginners. Of course there were overlaps in what any individual composer wrote. But some music was clearly meant to be background music that enhanced a party or dinner at court or noble house, while some was worthy of being the center of attraction.

Piccinini is a worthy composer to open with as he claimed to be the inventor to the archlute. Unlike the larger, deeper theorbo with its reentrant tuning, or the baroque lute with its D-chord tuning, the archlute's tuning is the same as that of the renaissance lute and the same pieces from the same tablature can be played on either. What the archlute adds are several fretless bass courses—often a scale's worth—lower that the usual lowest bass course of the lute. These are also plucked, and being fretless their tones continue until dying out unstopped, forming an accompaniment to any subsequently played notes and adding a richness to the sound we hear.

Having the CD play as background music to whatever else you are doing is quite in keeping with the original usage of the music and very enjoyable. A few pieces grab one's attention for their tight polyphonic structure, often based on dance forms; one such is Kaspberger's "Corrente X." The anonymous "Passacaglia in D Minor" moves at a stately pace, the motif handed back and forth between higher and lower courses. "Toccata in sol min by A. Lori" plumbs the depths of the lower courses to give us the great contrast between the deep echoing sounds of the lowest notes and the almost shrill highest pitches. Track thirteen is the first recording of Piccinini's "Toccata 1," published in 1639 after his death. It reaches up to the highest notes beyond even the frets on the body of the instrument.

Torelli has excelled in giving us a comprehensive exposure to the archlute repertoire that can be an introduction to specific pieces or enjoyed as a whole.

Susanna Stiefel

An Englishman's Ballad

Jeffrey Thompson, tenor; Daniel Zapico, theorbo and guitar; Philippe Pierlot, bass viol

Flora 4619

Having enjoyed a prominent place in our musical lexicon since medieval times, the term "ballad" tends to resist exact definition. It has morphed and stretched in every direction to suit changing social and musical fashions and is, of course, still in common use today. Tenor Jeffrey Thompson, whom I assume to be the driving force behind this recording, describes a ballad as "a form of verse, often narrative, set to music." That's certainly broad enough to encompass most of the form's long, prolific history, and to aptly describe this CD's program.

Drawing on English musical traditions from the late sixteenth to the late seventeenth centuries, *An Englishman's Ballad* presents works by some very well-known composers, including Christopher Simpson (1602–1669), John Blow (1649–1708), Henry Purcell (1659–1695), and Jeremiah Clarke (1674–1707). We also have some anonymous pieces and settings of poems by Christopher Marlowe (1564–1593) and Sir Walter Raleigh (1552–1618). Most of the vocal works included here feature some form of continuo accompaniment, but these realizations are anything but typical, and that is an enormous asset to this collection. In particular, theorbist and baroque guitarist Daniel Zapico makes a dazzlingly imaginative contribution to the presentation of these songs, amply aided by the Belgian viol specialist Philippe Pierlot.

The pieces on this disc cover a broad spectrum of moods, from dark and dour, like Nicholas Lanier's (1588–1666) "The Dying Lover," and Purcell's "O Solitude," to Clarke's unabashedly bawdy "Young Corydon and Phillis," and his raucous, rustic "The Country Farmer." A few purely instrumental tracks are also included, some paired as preludes to their following ballads, such as

Purcell's "Hornpipe," which seamlessly precedes Clarke's "Mary was a dowdy Lass," and Christopher Simpson's "Prolusio," which introduces Lanier's aforementioned "The Dying Lover." Of the four stand-alone instrumental tracks, the one that seems a bit out of place here is Giovanni Girolamo Kapsberger's (c.1580–1651) "Villan di Spagna" from his *Libro Quarto* (1640), though it does afford Mr. Zapico the opportunity to shine briefly in the soloist's spotlight, as he also does with the more tranquil "Ayre" by Blow.

As captivating as the instrumentalists are, on this CD center stage is unmistakably occupied by Mr. Thompson, whose expressive, flexible tenor voice portrays the moods and emotions of these songs with force and clarity. Whether it's the rough bumpkin of Clarke's "The Country Farmer" or the bereft narrator of Lanier's "The Dying Lover" (a classic example of Elizabethan melancholy), each song's character is brought to life in colorful detail, including, in some cases, appropriately rustic pronunciation. In between the extremes of country-rustic and dying lovers, there's a middle ground held by some of these songs, where outright bawdiness gives way to the merely suggestive, as in Purcell's "She loves and she confesses too." Of particular note is the inclusion of an anonymous song setting of Marlowe's famous poem, "Come live with me and be my love," which is later answered by Raleigh's "The Nymph's Reply to the Shepherd," which is recited, rather than sung, to the accompaniment of John Dowland's "If my complaints could passions move," played pizzicato by Mr. Pierlot. Worth mentioning, I suppose, that both of these poets met bad ends, Marlowe at the end of a knife and Raleigh on the executioner's block.

There is a lot to like about this recording, particularly Mr. Zapico's signal contribution as accompanist and soloist, but there are also some flaws. While the recording excels in capturing the lute and viol in a pleasing and natural way, it is less successful in reproducing Mr. Thompson's voice. Whether it's the fault of the unnamed recording venue or an unhappy combination of miking and engineering, there's a sharp edge to his vocal presentation that is not as pleasant to hear as it might be. A fuller and rounder ambiance would have gone a long way toward alleviating this. Otherwise the technical quality of the recording is exemplary, with excellent detail and an absolutely silent background. I wish the CD's booklet contained more information about the sources of these pieces and about the recording itself. No biographies of the performers are included, and Mr. Thompson's rather self-indulgent notes fall well short of comprehensive. Even with these flaws, his expressive singing and the colorful, imaginative accompaniments make this a very worthwhile recording.

The Flora record label (www.labelflora.net) specializes in baroque music and boasts an enticing catalog of about fifty titles. Availability of the physical discs seems limited to buying directly from their own European site, but they don't charge shipping, so ordering is a straightforward process. There are a few sites, like Pandora, where you can stream the music if that is your preference, though you'll want to be sure you're getting this music at full fidelity and not in MP3 format.

Howard Kadis

Caratteri e Visioni

Tiziano Bagnati, theorbo

LC 28904

Something old, something new, something borrowed, something true. Interweaving old compositions by Kapsberger, new works by Tiziano Bagnati that build on the music of Kapsberger, and quotes by Samuel Beckett, Omar Khayyam, and Sappho brings together a thought-provoking confluence of ideas and emotions, and seeks new contexts for approaching this music. The segues and juxtapositions of ideas and music show how different elements still have something in common: hence the title *Caratteri e Visioni* (Expressions and Visions). Bagnati hopes the chosen verses will connect the listener with the music in a meaningful way.

Bagnati received his degree in classical guitar at the Conservatoire G. Verdi in Milan, where he also studied composition. Later, he devoted his study to lute and theorbo, earning another degree from the same institution, and continued in-depth study of the repertoire with Hopkinson Smith and Jacob Lindberg. He's an active performer in several baroque ensembles, as well as a soloist and continuo player in baroque opera, has appeared on radio and television, and since 2000 he has been professor of lute at the Conservatoire of Venice.

Most of the Kapsberger pieces are famous and demonstrate his genius and virtuosity, while experimenting and pushing the technical bounds of the theorbo. Bagnati uses some of his material, along with his own compositions, to gradually develop the skills needed for the formation of the virtuoso player. His works focus on technical skills such as left- and right-hand coordination, the agility needed to play scales and arpeggios, and sound production while linking his musical ideas to those of Kapsberger's. Bagnati's compositions are dedicated to his various students. The added quotes seem to reinforce the overall feel of the CD title.

Beckett's "Ascoltali" (Listen to them) from *Mirlitonnades* sets the stage for what is to follow. Two familiar Kapsberger pieces from *Libra primo* are followed by two Bagnati compositions: "Arpeggiata a modo mio sulla toccata seconda di HK," which takes the arpeggios at a slower pace, and "Ricercare," beginning with open strings and adding slurred notes above. Both are laudable additions.

Words from the Persian scientist, mathematician, poet, and philosopher Omar Khayyam "O coure" (O heart) introduce the next selections: a mix of Kapsberger ("Preludio seconda" and "Canzona prima") and an original by Bagnati: "Arpeggio su pedale," which has a very contemporary style. Three well-known Kapsberger pieces "Canario," "Colascione," and another piece from *Libro Quarto*—lead to Bagnati's "Preludio," which is another study based on chords, scales, and arpeggios. His performance of these selections is balanced and gracefully executed.

Khayyam's next quote, "Poi Che null'altro" (Since all that is at hand is nought but air), sets the mood for "Preludio quinto" and "Passacaglia" by Kapsberger, which seem to be in Bagnati's wheelhouse. The rhapsodic and introspective playing is first rate. Bagnati puts on his own spin with "Preludio e passacaglia" based on Kapsberger's two previous offerings. The short

"Preludio" starts out simply leading to arpeggios and a cadence before the repeating harmonic progression of the passacaglia. The opening theme is presented in many ways, with clever, contrasting variations, before landing softly with simple strummed chords. The Kapsberger "Toccata Seconda" follows and doesn't disappoint. Bagnati displays a rich tone and insightful interpretation of the counterpoint. His "Cercando un suono" (Searching for sound) is a free and exploratory discovery of possibilities for the theorbo. It offers a great contrast full of surprises.

Another quote from Beckett, "Pensa se questo" (Imagine if this) from *Mirlitonnades* focuses on the idea of possibility. Kapsberger's "Toccata Terza" is an earnest search and discovery of possibilities for notes. The next Beckett quote: "Poiché nessuno risponde" (Since none for the morrow thy warrant will be) sets up Kapsberger's "Toccata Prima," played thoughtfully by Bagnati. His composition "Eclissi" (Eclipses) is tender observation, moving from diffuse musical ideas to a gradual journey toward a revealing feeling of light.

From the writings of Sappho, the ancient Greek poet, "Precede Notte deserta" (The moon is set) offers a connection to the final piece by Bagnati. It is a sparse and enigmatic foray into the musings of Sappho's thoughts on the moon. The piece has its origins in a trio he wrote for soprano, flute, and cello based on verses by Sappho and developed polyphonically. The reworking is quite effective on the theorbo.

The stylized cover art by Lélie Lesage is unique and attractive. The insert, in Italian and English, explains Bagnati's intentions and offers background on Kapsberger's compositional style and influences. The CD was recorded in 2019 at S. Girolamo Church, Bagnacavallo, under the direction of Fabiano Merlante. The sound is lifelike, rich, and enhances Bagnati's performance. This novel approach of combining old and new music and ideas makes this CD a worthwhile listen.

Frank DeGroodt

Bach

Sean Shibe, guitar

DCD34233

In the spirit of *Jeopardy's* host Alex Trebek: This person, born in Scotland of English and Japanese heritage, plays Dowland to Davies, is breaking boundaries on classical, acoustic, and electric guitars while demonstrating effortless virtuosity and creativity on each. Answer: Who is Sean Shibe?

Sean Shibe has an unusual history. His earliest influence was his father's passion for avant-garde jazz, the music of Sun Ra, John Coltrane, and socialist mining songs. On a whim, his mother bought him a guitar she happened to see in a storefront. Sean studied at the Royal Conservatory of Scotland and later with Paulo Pegoraro in Italy. He was the first artist to be chosen for BBC Radio 3's New Generation Artists program, the first guitarist to receive the Royal Philharmonic Society's Award for Young Artists, and in 2019 he won a Gramophone Award for his critically acclaimed recording *softLOUD*. He is committed to expanding the repertoire through imaginative programming, featuring trailblazing music, as well as commissioning new works for guitar. His passion for responding to world events drives his search for repertoire that reflects current events. All art is political, so he wants to respond in a meaningful way. Shibe explores new ideas, puts together programs based on what he enjoys, no matter the style, and doesn't believe in "holding your cards too close to the chest," but to "give it your all." He is a big fan of Julian Bream's style of playing, emphasizing character and color, and commissioning works for guitar. He exploits the complete tonal palette to accentuate voicing and counterpoint.

Lute Suite in E Minor, BWV 996, follows the typical baroque dance suite formula, but more important, highlights Shibe's sense of purpose and his absolute ease of tackling the counterpoint. The opening cascade of notes in the Prelude, the precise, dotted rhythms, and the clarity of the fugal entries immediately grab your attention. The easy flow of the Allemande followed by the dotted, march-like pace of the Courante, and the meditative, expressive Sarabande stand out. The ubiquitous Bourrée (made famous by Jethro Tull in 1969) is full of energy and spunk. The Gigue, wrapped in fugal lines, is an exercise in pure virtuosity. The difficult counterpoint and voice leading is crystal clear. The ornaments are gracefully added to the dances and never obscure the music.

Partita (aka Lute Suite) in C Minor, BWV 997, is less typical (Prelude, Fugue, Sarabande, Gigue, and Double). It shows a more mature Bach and has many iterations for keyboard and other instruments. The relaxed opening finds meaning in the imitative lines and ultimately leads to the unexpected Fugue, handled clearly from an informed perspective. The voice leading is precise and well-articulated through use of tonal shading. The Sarabande is somber but tuneful. The Gigue in 6/8 is a fine example of French style and exercise in fluidity, grace, and energy. The Double compliments the Gigue and is outstanding, bringing symmetry to the suite. Bravo, Sean Shibe.

Prelude, Fugue, and Allegro in E-flat Major, BWV 998, is a standard performance piece (in D Major for guitarists) and opens with a pedal that gradually transforms into a melodic exposition of ideas played with an elegant sense of direction leading to the Fugue. Using melodic bits in three voices, the imitation is clearly presented. The Allegro has many running passages and a two-part texture that never loses its drive in Shibe's capable hands.

The insert designed by John Christ includes a thorough analysis by William L. Hoffman of the Bach works presented here. The insightful commentary adds to the understanding of these works and Bach's compositional techniques. The photography and layout add to the overall impact of the performance. The recording took place in Crichton Collegiate Church, Midlothian, between 2019 and 2021, and is a prime example of a true-to-life, well-balanced showcase of the guitar.

Shibe's other recordings are *Dreams & Fancies,* which features Bream-commissioned works (*Nocturnal* is a standout) as well as Dowland favorites, and *softLOUD*, which features acoustic and electric guitars, offering a revolutionary contrast of styles from Scottish lute tunes to electric counterpoint (originally scored for nine bagpipes). He "stands out as a truly uncommon talent" (David Nice in a concert review). Who is Sean Shibe? Look for his online recordings, YouTube videos, and interviews and you will discover the clarity, sense of purpose, and virtuosity of this gifted musician who represents the vanguard of new guitarists.

Frank DeGroodt

www.LuteSocietyofAmerica.org
PO Box 6499 Concord, CA 94524 925/686-5800

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